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Backstreets

THE MAGAZINE FROM DOWN IN LUCKY TOWN

LOCAL HERO

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STYLE 4



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STYLE 6

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7/23/92: Crowd tries massage therapy.

JERRY FLOYD PHOTO

Backstreets

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7/26/92 East Rutherford, NJ
Photo by Debra L. Rothenberg

Off the Wall

BRUCE SPRINGSTEEN
7/23/92 East Rutherford, NJ
Photo by Debra L. Rothenberg

LETTERS

THAT'LL BE THE DAY

Dear Editor,

By the time you read this, you will have probably received 85 letters from all the other Dress Rehearsal contest winners.

Bruce let everyone in early and chatted with us while he tuned his guitars. After the show went off the air, he stayed for another hour or so. A highlight was an acoustic version of "Dancing in the Dark," which he asked us to sing with him. Later, I met Bruce as he talked with everyone and signed autographs.

People complained about him being away for four years and I missed him like everyone else did. How can you fault someone for putting a higher priority on his personal life rather than his work? Bruce is very happy and you can see it. We should all be that lucky.

The music was great and his new band is better than I expected. I will miss the E

Street Band but in moving forward you can find exceptional musicians. He may not be Number 1 on the charts, but *Human Touch* and *Lucky Town* will still sell long after everyone else has forgotten who is Number 1 right now.

I almost feel guilty for telling this story; the last thing I want to do is turn this into a gossip story repeating all that went on. I just want people to know how much fun we had.

If you're jealous of those who got to go, you should be. No pen and paper will be able to tell what it was like. It was a once-in-a-lifetime experience.

Michelle Gudelski
Cape Coral, FL

ROLL YOUR TAPES

Dear Editor,

While reading the comments on the outtakes from *Human Touch* and readers' views on the new albums (*Backstreets* #39), I was irritated to hear the fact that Springsteen changed some of the studio versions from those debuted at the Christic Institute shows repeated over and over again. Not

every Springsteen fan in America got to witness these very pricey concerts, so for those of us who are happy with both discs, stop whining about how "57 Channels" or other songs were better in their live formative stage. It is like criticizing the egg before it is hatched. For me, a varied arrangement is sometimes more enjoyable to see in concert than a to-the-note replication of the studio version anyway.

George A. Paul
Riverside, CA

JUST LIKE A WOMAN

Dear Editor,

The first thing that struck me when I read the readers' comments on Bruce's two albums (*Backstreets* #39) was that out of 30 letters, only one was from a female. Maybe that means that more men cared enough about these albums to write or maybe they just had more time to write than those of us who are mothers. Until I subscribed to *Backstreets*, I never realized how many men were Bruce Tramps like myself. What attracted me to Bruce's music so long ago was his ability to hon-

estly express emotion and it surprises me that so many men admire and relate to someone as emotional as Bruce. Maybe there's hope for us after all.

I'm enjoying listening to Bruce mature and explore new themes in his songs. I'm looking forward to growing old listening to him because I know he won't write any "silly little love songs" when he's 64!

Cher Terwoord
Solon, OH

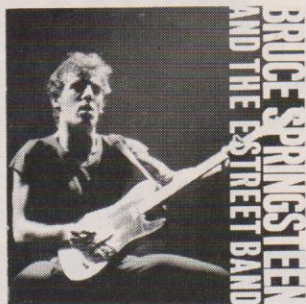
THE PROMISE

Dear Editor:

As usual, even through the drought, *Backstreets* has been a thumping good read. Now, it's all come 'round again, but something feels different this time out. The bottom line, after much soul-searching, is that *Human Touch* is a dog of a record. There, I said it. I'm not exactly impartial about Bruce, haven't been since *Darkness*, and have exulted with the rest in numerous arenas and stadiums around since the European leg of *The River* tour in '81. Well, 20 shows and all the music and all the nights later, it just doesn't feel the same anymore. Sure, the sacking of the E Streeters is fundamental to this but it's more than that. Bruce's albums have been like postcards from whichever edge he'd been hanging over at the time. The dark riddles on *Darkness* are the absolute real stuff and a litmus test against which all his other work is judged. *Nebraska*, *The River*, bits of *Born in the USA*, and *Tunnel of Love* pass with flying colors.

Sure, *Human Touch* is a reflection of where he's at now, but what disappoints is what it could have been. The potential was immense—a potential he has effortlessly reached before. He became a world citizen after the Amnesty tour; extolling Suicide's "Frankie Teardrop" as one of the most amazing things he'd heard; the dramatic readings of Woody on the *Folkways* project... these influences are invisible on *Human Touch*. "Real Man" is unbecoming of the man who wrote "The Promise." But thank God for *Lucky Town*. "Souls of the Departed" stands as one of the highlights in Bruce's repertoire.

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I'm ambivalent about the time elapsed between *Tunnel of Love* and the new albums. Nobody asked Michelangelo to paint the Sistine Chapel in double-quick time, but the four years have seen Bruce standing still. Bands like Nirvana and Public Enemy and revivalists like Lou Reed and Neil Young have the urgency. I hope he makes it down under before too long so I can reassess the songs in a live setting. He's capable, but can he make a silk purse out of a sow's ear?

Gordon Phillips
South Perth, Australia

BE TRUE

Dear Editor,

I've seen several reviews by those who call themselves "dedicated" fans of Springsteen that trash him and his new albums. Everyone is entitled to their opinion, but this isn't right. It's almost as if they think Bruce owes them something. He's just a guy trying to make sense of this mixed-up world, come to terms with his life, and find happiness. Isn't that what we're all trying to do? The fact that some of us can identify with and find something special in his music is fantastic. But just because Bruce's life or ideas take a different turn than those of some of his "fans," I don't think that warrants negative comments and criticism. If Bruce Springsteen doesn't speak your language anymore, move along.

Greg Lausch
Baltimore, MD

IT'S MY LIFE

Dear Editor,

I awaited the new Springsteen albums with interest, but not with the eager anticipation of old. Like many fans (and Bruce himself), I have grown older and other concerns demand my attention. When I heard the new albums, I realized that, indeed, this fact was a central concern of the new material.

We get older, things change, relationships come and go. Values and beliefs are questioned, re-defined, or discarded altogether. Bruce's new music

demands a new kind of relationship with his audience, for it is no longer concerned with youthful idealism or even with the larger social issues addressed in other works.

But the problem is that the focus is just too personal for me. Bruce's music doesn't speak to me the way it has in the past because it seems to be centered too much on experiences unique to his gender, financial status, and occupation. There is nothing inherently wrong with this; perhaps if I were a forty-something married millionaire father of two, I would understand. As it is, I'm a single, thirty-something female struggling to get by, and frankly, I just can't relate.

Lisa Iannucci
Raleigh, NC

THE GOOD IS GONE

Dear Editor,

First, I would like to say thank you for another great magazine. I hope you will have more about Bruce's tour in the next issue.

I must admit that I had hoped for better days after Bruce's two great albums, but with every wish, there comes a curse. And the curse in this instance is the Little Steven mixes of "57 Channels."

Why? I liked this song when I first heard it from the Christic shows; Bruce already tried this once with the "Dancing in the Dark," "Cover Me," and "Born in the USA" singles. Only Little Steven (and a few others) could have done this worse, and so he did!

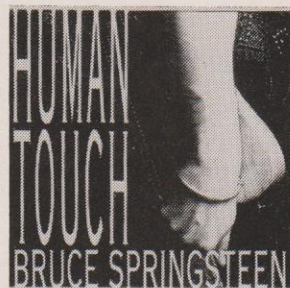
I've realized of late that Little Steven is no longer a musician. He has now entered the world of programing. I liked *Voice of America*, and I think he did a good job in the E Street Band, but that's past. I guess the next we'll hear from Steven is that he has joined KLF or something like that.

There's one good thing about this 12": all the artist royalties will be donated to charity. Let's hope that the next single will be better. And one more thing: Springsteen is best on vinyl, not CD.

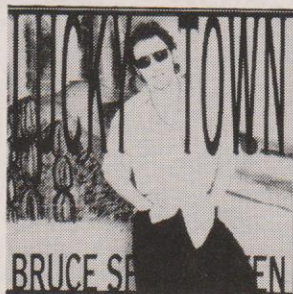
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Freehold, His Hometown

Local Hero

By Charles R. Cross

These are not better days for Freehold, New Jersey. The town's most famous son has sung about his hometown in concerts from Stockholm to Seattle, but during that time of notoriety, little has happened to change the reality of life in this small industrial town. Those jobs Bruce Springsteen wrote about in his 1983 song "My Hometown" have not come back: The region still has one of the highest unemployment rates in the state of New Jersey, several points higher than the national average. And though Springsteen now tells audiences he wrote the song while living in California (a disclosure which was greeted with a rally of boos during his recent Meadowlands shows), there is no doubt "My Hometown" is about Freehold and not the Hollywood Hills. "Now Main Street's white-washed windows and vacant stores," wrote Springsteen in a song that like "Born in the USA" has been remembered more for its catchy chorus than the powerful verses. "Seems like there ain't nobody wants to come down here no more," Bruce continues in a voice more like Woody Guthrie than anything even on the *Nebraska* album.

Driving through Freehold in July, I was confronted with many of these images and seeing them face to face left me with a haunting and indelible impression. Like much of America, Freehold is a striking city of contrasts. There are many beautiful old homes and though there are none of the mansions that populate shore hideaways like Red Bank or Rumson, the fresh paint and well-kept lawns through much of the town belie a sense of the organized and tidy lives that are led there. There is a charming Frank Capra-esque feel to the quiet neighborhoods, eschewing the American work ethic. But in



Freehold, after almost 12 years of trickle-down economics, you are never too far away from the wrong side of the tracks, the wrong side of the street, or the wrong side of the law. It is neither the worst nor the best of places on the Jersey Shore, but it clearly has seen better days. There is little power and wealth evident here, and instead you find numerous images of poverty and despair that at times look like a political campaign video in the making. This is the America that fell through the cracks.

I've visited the town several times in the last ten years and I am surprised at how little it changes. I suspect that life here even in the '90s isn't all that different from the world Springsteen grew up in the '50s and '60s. Still, while the rest of America seems to be turning into one huge strip mall, the world of Freehold feels like it is getting smaller. Perhaps it the sense of lost possibilities or the disappearance of the working class, but you can't help but feel that this is a town that's not coming back, at least not anytime soon.

One image was particularly striking to me when I first visited Freehold ten years ago, taking in all the Springsteen sights. Just across the street from one

of the many houses the Springsteen family once lived in, was a house that had fallen down upon itself, the walls seeming to implode. From the strange angles of the walls it looked as if the place had just rotted away until it collapsed. Among the rubble was a single white shutter still clinging to the side of the house at a 90 degree angle.

Ten years later, the pile of rubble that was once a home still sits and the lot itself, like much of the neighborhood, has become a repository for trash, for used refrigerators, broken stoves and junked cars, things that no one wants anymore. The shutter is still attached, though now the white paint is gone and like the rest of the heap, it is the pale grey color of burnt meat.

Walking on the streets that Springsteen grew up on, his rise to stardom seems all the more unimaginable. It seems impossible that anyone ever living in this humble neighborhood would ever be able to so completely change their circumstances. Though Elvis' journey from a shotgun house in Tupelo to the gates of Graceland, was a great recreation of the American dream, it may be topped by Springsteen's rise from these streets. Unlike Elvis, Springsteen made his journey by

singing and writing about the world he came from and by putting as much of himself as he could stand into his art.

Freehold is a museum that exhibits the art and architecture that frames some of Springsteen's greatest songs. On South Street sits the house where he had to sneak through the kitchen to avoid the wrath of his father. Here's the roof he used to sleep on as a kid to avoid the heat and to better listen to the rest of the neighborhood and to hear stories like the one he uses to introduce "Spare Parts." Here's the abandoned gas station that used to be Ducky Slatery's where Bruce learned jokes ("You wanna buy a duck kid?"). Here's the school where nuns whacked his knuckles with metal-edged rulers and forever infused in him Catholic guilt. Here's the statute to the American Revolution where he posed for his first publicity photo complete with faux-snakeskin vests and acne worst than Kurt Cobain. And though Bruce has moved on and travelled the world singing songs about Freehold and Asbury Park, and used his art to buy all the fresh-scrubbed escape that a house in Bel Air offers, his work has never really escaped this town, where dreams are found and lost. No matter where he is, Freehold is never far away, which is why he could write a song as specific and as evocative as "My Hometown," while living atop the Hollywood sign.

My perceptions of Freehold are heightened by the fact that the night before I'd seen Springsteen play one of his sold-out Meadowlands concerts. It was just a half hour or so up the road from South Street, just around the corner really. Playing to more than 20,000 adoring fans, he looked a million miles away from the kid that grew up playing in a lot at the back of a gas station. Including merchandise, food

CONTINUED ON PAGE 33

Bootleg Series: Coming Soon?

Springsteen Hits the Road

The reporter asked just what the big deal was all about when someone pointed him to the huge blue banner that adorned the cornice of the Brendan Byrne Arena. In huge white letters, clearly visible from Route 3, was the answer to his question: WELCOME HOME BRUCE.

And thus began the U.S. leg of Bruce Springsteen's 1992 World Tour. If the eleven shows at the Meadowlands were an indication of things to come, this tour—set to last through at least sometime in 1993—may prove as legendary as previous tours.

But while the eleven nights at the Meadowlands proved to be Bruce's most interesting run of shows since the Los Angeles Sports Arena in August of 1981, you wouldn't necessarily know it. The hype of 1984—and the curious throng that seemingly came and went with it—are gone. While this has resulted in rather disappointing chart positions for his new albums, *Human Touch* and *Lucky Town*, the shows are great, including different sets each night. While core songs remain in place, resulting in a consistent theme that runs through all the shows, both the first and second sets have been peppered with surprise performances of older songs played in new arrangements ("Sandy," "Badlands," "Dancing in the Dark") and at least one performance of each of the songs from the new albums (except for "Soul Driver" and "The Long Goodbye"). Oddly, tickets for these shows have not been hard to come by, either in advance or at the arena box office on the day of the show. Demand is simply not as high as it was in the heyday of *Born in the USA*, and has even fallen off since *Tunnel of Love*. Combine this with a winning strategy for ticket distribution, (including a major scalping bust in New Jersey), and the result is greater ease in getting tickets.



"Movin' on down to Stockholm. . ."

The first leg of the tour includes stops in Tinley Park, IL, at the World Music Theater, September 2. Stops are also planned in Milwaukee, Atlanta, and Dallas.

The second leg of the tour begins with shows at the Sports Arena in Los Angeles with shows on September 24, 25, and 28; a fourth date is booked for September 29. Phoenix is booked for one show, October 2, at America West Arena. Shoreline Amphitheater in Mountain View, just south of San Francisco, is scheduled for two shows, as is the Tacoma Dome. This leg wraps up sometime near October 15 in Vancouver, BC, at the PNE.

At press time, there was no word on specific dates for cities where tickets had not yet gone on sale. Furthermore, there was no indication when or where the third leg would begin. In an interview with *Billboard* magazine, manager Jon Landau said that Bruce would definitely return for a second swing through Europe; that tour would likely begin in 1993, leaving the remainder of this year for North America. The rest of 1992 will likely include visits to markets in the South as well as several cities in Canada.

Further speculation suggests that the tour may last as long as two years, an unprecedented length of time for Springsteen to be on the road. If this were

the case, tours of Australia, Japan, and South America would be certain. Remember, Springsteen had never played in places like Argentina or Brazil until the Amnesty tour. Given the response he received, a return engagement would seem likely.

While the albums seemed to fare somewhat better the week after the tour began, actually moving up on *Billboard's* Top 200 Album charts for the first time since their release (*Human Touch* moved from #80 to #74; the week of August 10, it dropped back to #80 while *Lucky Town* went from #103 to #98), the single for "57 Channels" fell off the chart completely. Even the superb remix versions, produced by Little Steven and released to radio early in June, couldn't spur commercial success for the second single. A concept video airs sporadically on MTV. Ironically, the single reached #28 in Canada.

The third single, the first track for this purpose culled from *Lucky Town*, is "Leap of Faith." A promotional CD5 had been issued to radio stations as a primer for the single's release. Filming for a performance video took place during the August 6 show at the Meadowlands. Sony UK indicated that they, too, would release "Leap of Faith" as the next single, with "Gloria's Eyes" and a live version of "Leap of Faith" as well. A limited edition CD5 will include "Shut Out the Light" and the first digital release of "The Big Payback," released only in Europe as a b-side 10 years ago.

If Springsteen isn't currently enjoying the success of headier times at the record counter, there is talk once again of a project that would rocket him back into the commercial stratosphere: a multi-disc box set that would ostensibly include studio outtakes, alternate versions of released songs, and perhaps unreleased live material as well. Springsteen told Kurt Loder in

1984 that "I always tell myself that some day I'm gonna put an album out with all this stuff on it that didn't fit in. I think there's good material there that should come out."

More recently, Jon Landau told a British journalist that such a project was under consideration. Whether that means the set is on the burner or had been discussed in more general, preliminary terms is not clear.

Still, such a project would prove a watershed on artistic and commercial fronts. A multi-disc set would allow Springsteen the freedom to release songs that didn't fit the overall concept of an album (specifically, *Born in the USA* or *The River*); songs that were recorded in vastly different arrangements than those on officially released albums (the rock 'n' roll "Point Blank" and the *Nebraska* material recorded with the E Street Band); or songs intended for release on the *Live* set that never saw the light of day ("Prove It All Night," "Atlantic City"). Commercially, a *Bootleg Series* would rekindle interest in Bruce's career on a broad scale like nothing else, selling well and spurring further sales of his back catalog, too. Springsteen recently confirmed interest in the project in an interview with the *New York Daily News*.

For the time being, however, keep your eyes on the road. 🍷

—Jonathan B. Pont

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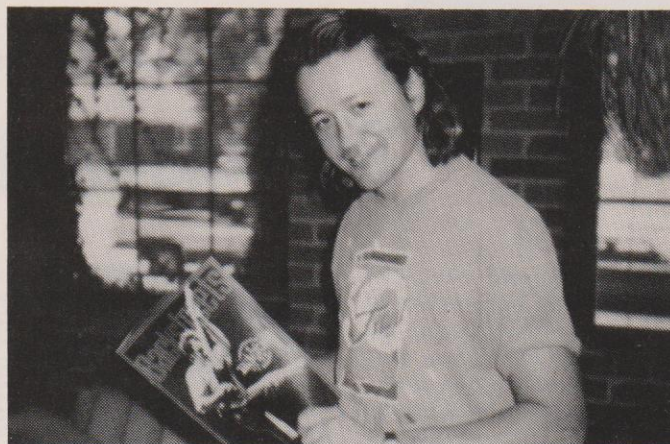
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3rd Leg? TBA

SLIPS

LIVING PROOF: A recent appearance by John Prine and fellow headliners Cowboy Junkies found both Prine and lead singer Margo Timmins with Springsteen-related stories to tell. Prine, who is touring behind his recent album, *The Missing Years*, told of recording at Heartbreaker Howie Epstein's house in Los Angeles. When Springsteen came by to contribute his vocal for "Take a Look at My Heart," he was given the option of singing in either a hallway, where most of the equipment was set-up, or in a bathroom. Springsteen opted to do his take from the bathroom. Prine, with whom Bruce has sat in before, added that Bruce was "just great" to work with. Leave it to Bruce to sing rather than shave in the bathroom. . . Margo Timmins, who lists *Nebraska* as one of her major influences, told of her singing in a capella version of "My Father's House" one night and not being entirely thrilled with her performance. Her spir-its were not bolstered any further when Springsteen approached her backstage after the show. She apologized for her performance, but Springsteen told her that he enjoyed it and that "it took guts." Another performance of the song, incidentally, was released as a b-side to a Cowboy Junkies single in England some time ago. . . When Elliot Murphy showed up to play "Rock Ballad" with Bruce in Paris, it wasn't the first time these two rockers had been paired. Good friends for some time now, Bruce specifically requested that Sony France staffers make certain that Murphy was contacted and invited to the show. Murphy and Springsteen were both early favorites of the alternative press in early in their respective careers. Murphy is a critically acclaimed singer-songwriter with 14 albums under his belt, tours Europe often, and has published a novel and two collections of short stories to boot. Razor and Tie Music, responsible for issuing Little Steven and Gary US Bonds albums on CD,

recently released a Murphy best-of, *Diamonds by the Yard*. Now living in Paris, he is enjoying more success over there. For more information, write the Elliot Murphy Information Society, PO Box 253, Northampton, MA 01061. . . On the front line for fanzines is *Murder Incorporated*, a fine desktop-style publication edited by Trace Hull. It features past articles on Bruce as well as new information. Write MI, 777 Clarington Ct., Columbus, OH 43214. . . *The Stone Pony* is a Spanish 'zine that has been in publication for almost three years. As the European tour passed through their hometown of Barcelona, you may want to check out this quarterly, now seven issues strong. It's \$28 for a year in the US. Write The Stone Pony Fanzine, C/O Xavier Agut, Ap 5682, 08080 Barcelona, Spain.

E STREET SHUFFLE: A significant release slated for the fall is the Sony Music Master-sound edition of *Born to Run*. Originally issued as part of the commemorative 10th Anniversary box several months ago, *Born to Run* will feature remastered sound thanks to engineer Bob Ludwig. A state-of-the-art technique called Super Bit Mapping was used to spruce up a handful of classic albums including this and others by Bob Dylan, Billy Joel, and Miles Davis. CBS Mastersound, of course, was responsible for the glorious-sounding half-speed master vinyl issues of *Born to Run* and *Darkness on the Edge of Town*. Write to Sony Music, P.O. Box 4450, New York, NY. 10101-4450, and encourage them to try their hand at *Darkness*, too. By the way, the Super Bit Mapping process takes the 2 to the 20th power so that on the sonic graph the zero goes to a million. And you thought the Big Man's sax on "Night" was something back in '75. . . Little Steven produced the self-titled debut album from reggae artist Majek Fashek, lending an even more soulful sound to the music. In the meantime, Steven is at work on his next album which he hopes to have out sometime in the fall. . . Nils Lofgren is on tour with Ringo Starr and His All-Starr Band. His new



Rising country star Mark Collie with his favorite Boss magazine.

album, *Crooked Line*, was released in July and Lofgren hopes to tour on his own after he's done with Ringo's tour. Nils had performed several of the songs live before recording them ("Blue Skies," "Just a Little"), so they should be familiar to fans. Nils also worked recently with Neil Young's Stray Gators on Young's forthcoming *Harvest Moon* album. . . Clarence Clem-ons is the band leader for comedian Howie Mandel's new television show *Howie*. It is slated to run throughout the summer but may be picked up again for the fall season. . . Southside Johnny and the Asbury Jukes played a series of dates in the spring and continue their tour this summer. They'll open at least eight shows for the Beach Boys on the East coast in late August and continue on their own through the middle of September. . . Springsteen co-producer Chuck Plotkin produced the self-titled album from Doc Lawrence. It's on Plotkin's own label, Chameleon Records. . . Warren Zevon is currently taping his live shows for an upcoming album. One new song deals in typical Zevonian fashion with society and down times, mentions "brighter times and better days," but then goes on to counter that "Bruce and Patti don't live here." Excitable boy, indeed. . .

THE BORDERLINE: A highlight of select shows on the *Tunnel of Love Express Tour* and both nights of the Christic Institute shows was "Across the Borderline." Written by Ry Cooder, John Hiatt, and Jim Dickinson in 1981 for the movie *The Border*, the song has a

humorous history, something one wouldn't gather given the song's serious content. Ry Cooder, quoted in England's *The Independent*, recently recounted having come up with part of the song that he knew he "could take to John Hiatt." But when Cooder got to his house, Hiatt was still asleep. Undaunted, Cooder set up his amp in the yard, and played the song while Hiatt brushed his teeth. "And he stuck his head out the window and sang, 'When you reach the broken promised land. . . The whole chorus.'" Cooder called Jim Dickinson in Memphis and played him the song over the telephone. "I needed a second verse, which had to take the story a little further. Jim gave me the poetic heart of the song, the subtext." Added Hiatt: "I guess the larger metaphor is that there are borders we all have to cross in our lives; it's a pretty gosh-darn powerful song."

LOCAL HERO: A men's fitness magazine recently ran an ad that offered a 56-page fitness guide by Phil Dunphy, "the man who took wimpy rocker Bruce Springsteen and helped turn him into the well-muscled all American hero of today." No word whether Dunphy is still the man who trains Bruce. . . After beating the St. Louis Cardinals, the San Francisco Giants introduced post-game fireworks—perhaps the last ones at Candlestick Park—on July 3rd with, you guessed it, "Born in the USA." Had they wanted some *real* fireworks, we can picture Bruce having a seat in center field, cap pulled down, with an acoustic guitar. . .

I turn on the Radio...

Broadcast From Los Angeles

After weeks of interviews and rehearsing his new band, Bruce Springsteen invited about 300 guests to a "mysterious location" in Los Angeles for a special preview of his 1992-93 World Tour. Billed as *The Dress Rehearsal*, it marked Springsteen's first radio broadcast since the final performance date of the *Human Rights Now!* Tour for Amnesty International in October of 1988. Unlike that broadcast, however, this featured 90 minutes of uninterrupted music from Springsteen and his new band.

Lifting the curtain after an unbroadcast version of "Better Days," Bruce and the band opened their set with "Born in the USA," performing 15 songs for the broadcast and another five after going off the air. The songs performed would go on, more or less, to form the core of Springsteen's first set on the summer tour, "Human Touch," "Glory Days," and "Hungry Heart," the final three songs aired, would form, in part, the encore played at most shows.

Of particular consequence were performances of concert staples like "Darkness on the Edge of Town," as this show would mark the first time they had been played with musicians other than the E Street Band. The playing bore a stronger resemblance to the recorded version than subsequent live versions from, say, 1981. On the other hand, "Hungry Heart" was played as an acoustic ballad, with the background vocalists singing soulfully behind Springsteen. While this new arrangement seemed tailor-made for the new band—especially the singers—it was never performed this way again.

The material from *Human Touch* and *Lucky Town*, meanwhile, formed the crux of the performance. Later performances would prove more polished, but Springsteen clearly sounded confident and enthused about the new songs. "If I

6/5/92

Hollywood Center Studios
Stage #4 Hollywood, CA

- Better Days
- Broadcast begins:
- Born in the USA
- Local Hero
- Lucky Town
- Darkness on the Edge of Town
- If I Should Fall Behind
- 57 Channels (w/Little Steven)
- Big Muddy
- Living Proof
- My Hometown
- Leap of Faith
- Man's Job
- Roll of the Dice
- Human Touch (w/Patti Scialfa)
- Glory Days (w/Little Steven)
- Hungry Heart (acoustic)
- Broadcast ends:
- Dancing in the Dark (solo)
- Real World
- Ninety-Nine and a Half
- Working on the Highway
- Bobby Jean (w/Little Steven)

Should Fall Behind" was preceded with a short rap about the recent difficulties in Los Angeles, while Little Steven played on the yet-again reworked and sound bite-laden "57 Channels."

The fireworks continued after the broadcast had concluded. Springsteen asked people to help him out with "Dancing in the Dark," playing a new solo electric version while the crowd sang the chorus; a slightly reworked version of "Real World" followed. "Ninety and a Half (Won't Do)," scheduled for possible inclusion in the broadcast, was played, allowing the vocalists to really stretch out; the song wouldn't be performed again until the second show at the Meadowlands. After asking where Little Steven was, Springsteen closed the show with "Bobby Jean," a version that included Roy calling out the chord changes for Steven, who made it up on stage just in time.

The broadcast gave Springsteen a chance to take the new band, some of whom had only

joined as late as the preceding Monday, on a dry run before taking off for Europe. The band includes drummer Zachary Alford, who has toured with the B-52s; former E Street Band pianist Roy Bittan; guitarist Shane Fontayne, formerly of Lone Justice and the Merchants of Venus; and bassist Tommy Sims, a studio musician who had never toured with a band before now. Crystal Taliefero, who has played with Billy Joel and John Mellencamp, sings, plays acoustic guitar and provides percussion. The singers include Gia Ciambotti, Carol Dennis, Bobby King, Cleopatra Kennedy, and Angel Rogers.

Contest winners were flown to Los Angeles from across the U.S. and Europe. Radio stations sponsored trivia contests to qualify for the grand prize, as did MTV Europe. While rumors had circulated early in the spring about some sort of warm-up show, the broadcast was only confirmed about a month ahead of time. Its location remained a well-kept secret: even the contest winners were kept in the dark as to the precise whereabouts of the performance.

While security outside was exceedingly tight, the atmosphere inside was relaxed. Springsteen greeted fans, chatting amiably beforehand from the stage while tuning his guitars. Afterward, Springsteen sat at a table, posing for photos, signing autographs, and meeting guests. Fans were also treated to big tables loaded with food. Most people headed for the food but the serious fans ran in and got good seats.

Although Springsteen swore in good humor a couple times, he never made any reference to bootlegging—something that certainly fouls his language. Tapes were certainly rolling; by the time Springsteen began his tour in Stockholm just ten short days later, bootleggers had already produced three titles of *The Dress Rehearsal* on CD. 📻

the backstreets jukebox

1. **Bruce Springsteen**
The River
Columbia (CD)
2. **R.E.M.**
Automatic for the People
Warner Bros. (CD)
3. **Alejandro Escovedo**
Gravity
Watermelon (CD)
4. **Robyn Hitchcock & the Egyptians**
Live Death
A&M (Promo CD)
5. **Los Lobos**
Kiko
Slash (CD)
6. **Little Steven**
Voice of America
Razor and Tie (CD)
7. **Lyle Lovett**
Joshua Judges Ruth
MCA (CD)
8. **Kevn Kinney**
MacDougall Blues
Island (CD)
9. **Elvis Costello**
Get Happy!!
Columbia (CD)
10. **Elliot Murphy**
Twelve
New Rose (CD)

10
Monster
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Max Weinberg

—Max Weinberg



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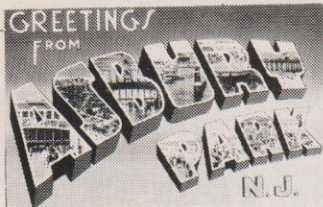
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Stone Pony: Better Days?

Bruce Comes Home

By Robert Santelli

Without a doubt, the dominant event on the Jersey Shore this summer has been Bruce Springsteen's return to New Jersey. The first of Springsteen's 11 sold-out Meadowlands Arena shows took place July 23, remarkably, it was the first true concert he performed in his home state since 1985.

Once word got out that Springsteen had come home—he arrived in New Jersey from Europe a week prior to the first Meadowlands show—Shore Springsteen fans went on Bruce Alert. Hoping he'd show up in a local club and step onstage for an impromptu performance like he's done in times past, many Springsteen fans made certain they were never too far away from a phone. Springsteen stayed at his Jersey Shore residence in Rumson, but despite rumors, there were no reports of the Boss cruising the Shore on an off night, looking for a local band with which to jam.

That he hadn't been spotted in some Shore club shouldn't come as a surprise, given the number of Meadowlands shows and their length (most shows bordered on the four hour mark). The nights Springsteen wasn't at the Meadowlands was spent resting his voice and body and socializing with family and close friends. Fans hoping for some sort of E Street Band reunion—either at the Meadowlands or in some club—were also disappointed. Only one E Streeter, drummer Max Weinberg, still lists New Jersey as his permanent address. Max was in California during the concerts, however, finalizing a deal with Rhino Records for a boxed CD set that he's producing of the great rock 'n' roll drum songs of all time.

E Street keyboards player Danny Federici has moved to California, joining Roy Bittan and Clarence Clemons on the



Need we say more?

West Coast, while guitarist Nils Lofgren makes his home in Maryland and bass player Garry Tallent lives in Nashville.

Shore fans, however, were happy to read in the recent *Rolling Stone* interview that Springsteen still "loves" New Jersey and that he's "been looking for a farm there" that he might buy. Does that mean that he'll split his time between Jersey and California in the future?

Speaking of coming home, Southside Johnny did something of the sort recently. Since 1988, Johnny has lived in San Clemente, California; in June, he and his wife, Jill, moved back East—not to New Jersey, but to Connecticut. "Jill missed the change of seasons, and I missed that East Coast culture thing," said Johnny backstage at his Meadowlands Summerfest show in late May. "We had no problems coming back to Jersey, but we wanted a house with some land, and we found just what we were looking for in Connecticut. And that's closer to Jersey than California is."

Bill Chinnock has released a new album called *Out on the Borderline* on his recently resurrected East Point Records. Last year, Chinnock, who'd been living in Nashville, returned to Maine, which is where he moved in the early '70s after leaving Jersey. He established the label in the mid-'70s and released the classic *Dime Store*

Heroes LP on the label before it folded.

If you detect a strong Doobie Brothers tint to *Out on the Borderline*, it is because some of the songs were written when Chinnock was first asked to write with members of the band a couple of years ago. "But I think these songs are real representative of what I've been doing, musically," said Chinnock in a telephone interview from Maine. "I think songs like 'Africa' and the title track are some of the best things I've ever written."

Regrettably, Bill Chinnock reports that attempts to revive an old Jersey Shore group, the Downtown Tangiers Band, with Garry Tallent and Dan Federici, have been shelved. "I don't know what will come of the idea," continued Chinnock. "Danny's off doing his thing, as is Garry, and I'm trying to get my label and this album off the ground. We'll see how things stand a few months from now."

Another Jersey band that has put future projects on the shelf is the Red House. Songwriter-singer-guitarist Bruce Tunkel has been working on a batch of solo songs that he plans to shop to major labels soon. Asked if his relationship with the Red House has ended, Tunkel said he didn't know. "Quite frankly, it's very hard to say if this separation is temporary or permanent," he ex-

plained. "I needed to do this, though. I needed to get away from the pressure of trying to write a hit song. The new stuff is just straight ahead rock 'n' roll."

Ever since the Stone Pony closed its doors last fall, the club's DJ and spokesman, Lee Mrowicki, has been trying to find backers to buy the famous Asbury Park club and re-establish it as the unofficial headquarters of the Jersey Shore music scene. Mrowicki reports that he has finally found an investor: New Jersey comedian Joe Piscopo. "It looks like we've really got things going this time," said Mrowicki. "Having Joe Piscopo involved means other investors are starting to get serious."

Mrowicki added that the real lure has been the possibility of franchising the Stone Pony name. "Outside of Jersey, the Stone Pony still carries a lot of weight. I don't think it far-fetched to see a Stone Pony in Cleveland or somewhere out on the West Coast in the near future."

Shore tidbits...Another Jersey Shore music landmark, Albert Hall in Waretown, burned down in July. For years, the hall was home to Saturday night folk and country music jams sponsored by the Pine-lands Cultural Society, a non-profit group dedicated to preserving the indigenous music of the Pine Barrens, South Jersey's great stretch of forest and the habitat of the legendary Jersey Devil. Fortunately, the Society plans to open a new 500 seat music hall in Waretown this September.

Max Weinberg has become the official spokesman for the Garden State Arts Center, the 12,000 seat amphitheater off the Garden State Parkway in Holmdel Township. The venue's official song is now Springsteen's "Summer on Signal Hill," recorded by Weinberg and the band Killer Joe. 🐾

JERRY FLOYD PHOTO

Canada, Japan, and Europe Compile Bruce

New Remixes, Imports, Pic Discs

Keeping up with the releases from the new Bruce Springsteen albums has proven to be quite the task. But unlike times past, when there were tons of alternate picture sleeves and the like, the *Human Touch* and *Lucky Town* singles tend to be a lot alike. There is, however, no shortage of releases these days, both domestically and abroad.

In the US, the single for "57 Channels (and Nothin' On)" was released in June to Top 40 as the second single. Both the CD5 and cassette single featured a picture of an old television and type. The vinyl 45, meanwhile, featured no picture sleeve and was immediately in high demand due to its limited press run. All three formats featured "Part Man, Part Monkey" as the non-LP b-side. In early July, a dance remix of "57 Channels" was released as a CD5 and cassette single with a similar sleeve. The CD5 and a 12" EP featured three mixes and "Part Man, Part Monkey." A promo-only CD5 issued to radio stations was housed in a woven paper sleeve with a sticker listing the disc's contents. This disc featured two radio edits instead of the full-length versions found on the commercial release.

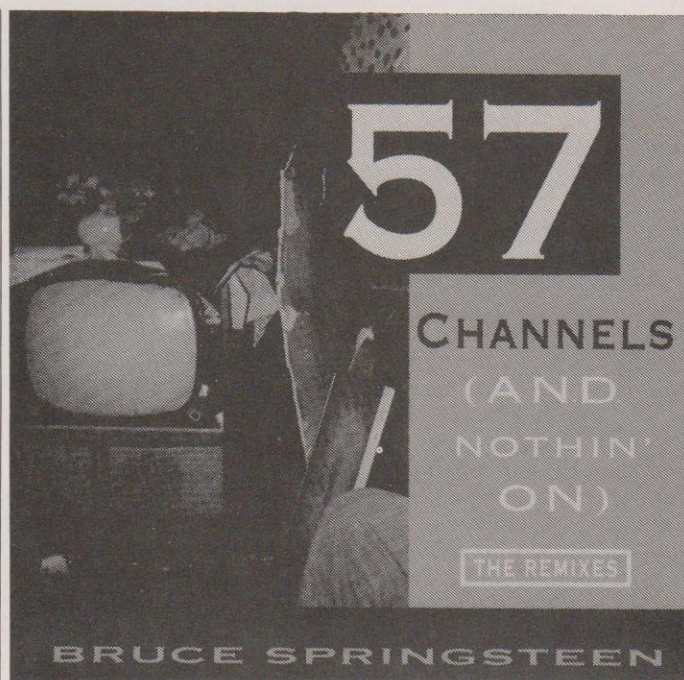
Sony UK also released "57 Channels" as a single. Originally, the b-side was supposed to be "30 Days Out," an upbeat rocker recorded for *Human Touch* (see *Backstreets* #39), but was nixed at the last minute. Instead, the remix will act as the flip. A limited edition picture CD5 in a DigiPak (the cardboard housing used as an alternative to the longbox, used for U2's *Achtung Baby* and Bonnie Raitt's *Luck of the Draw*) includes both "Stand on It" and "Janey, Don't You Lose Heart" as bonus tracks. Neither was released on CD when their A-sides appeared as singles in 1985. "Stand on It" was used on the *Ruthless People* soundtrack;

"Janey" was made part of the benefit disc *SuperSessions Volume I*; both were available on CD for a very short time before they were deleted. The British picture CD5 release marks the first time that these tracks had been readily available on CD. Given the attractive packaging, graphics, and track line up, it has proven quite popular. The "Leap of Faith" CD5, 7" and limited edition CD5 are scheduled for release in mid-September (see *In the News*).

Both albums were released as picture discs on both vinyl and CD in the UK in limited quantities. Another picture disc—this time as a vinyl 12"—featured "Better Days" b/w the live performance of "Tougher than the Rest" and "Part Man." The 12" was available in Great Britain and Germany. The photo, commonly referred to as the "paisley shirt" shot, was taken from the *Human Touch* sleeve/booklet. A 7" was also released with "Tougher" and a heavy-stock picture sleeve.

In Japan, both "Human Touch"/"Better Days," and "57 Channels"/"Part Man, Part Monkey" were released as singles. These titles were available as a CD3, but with no real variation in their graphic design from US releases. Contrary to popular rumor, "Roll of the Dice" was not released as a CD3. The CD albums *Human Touch* and *Lucky Town* featured extra Japanese type and a vertical obi. Moreover, the detail and colors on the booklet covers were far superior to those of their American counterparts. Japanese imports, while perhaps the most sought after due to their unique format and the nature of their graphic appearance, also proved the most elusive.

Columbia Records, Australia, issued a unique set that featured both the "Better Days" and "Human Touch" CD5s (with UK track configurations) in a single jewel box. The covers of



the respective singles were used as the front and back covers.

But the most interesting releases of the collecting season had little to do with the new albums in a formal sense. The most sought after—and by far the rarest Bruce Springsteen releases recently—were a series of promo-only compilation CDs in Canada, Great Britain, Germany, Sweden, and Japan. Issued only to radio and retail, the CDs served to bolster the new albums by drawing attention to Springsteen's back catalog. The Canadian sampler, for example, housed only in a thin cardboard cutout sleeve, contained ten tracks culled from *Greetings* through the *Chimes of Freedom* EP. The Swedish disc, a 14-song compilation entitled *Tougher Than the Rest*, was of particular interest to collectors because the first one was recalled. The sleeve was printed erroneously and two of the tracks were placed out of order. Less than ten of the original ones still exist, while about 200 of the corrected discs were shipped to media. The Japanese

set, meanwhile, was a 16-track extravaganza that featured pictures from the '85 tour.

Nils Lofgren's new album, *Crooked Line*, is available on Rykodisc. Neil Young contributes vocals, guitars, and harmonica to three tracks.

Southside Rock 'n' Soul is the new commercial but astonishingly rare compilation from Southside Johnny and the Asbury Jukes. This 10 track best-of CD features a killer live cover shot of Southside, Bruce, and Miami Steve from 1976. Tracks include "Talk to Me," "This Time It's For Real," and "The Fever." Tracking this one down seems really difficult, but we suggest checking larger discount retail stores with music marts. The disc was released by Sony Music Special Products (A 22705). Fortunately, *The Best of Southside Johnny and the Asbury Jukes*, a 19 track CD, is easier to find. It features four live tracks originally recorded in 1976 and issued to radio on a promo-only basis. The live version of "You Mean So Much to Me" is a duet with Ronnie Spector. 🐉

READERS RANK HUMAN TOUCH /LUCKY TOWN

merits of a song by applying a numerical value to it, most added that they enjoyed analyzing the albums this way if only because it forced them to pick favorites from the new material. Although we didn't ask for comments, many of the notes written within the margins of the ratings told us more about the response to these albums than the *Billboard* sales figures or the critics' reviews.

Despite the fact that it has rested as low as "one hundred and fucking five" on the charts (as Bruce noted from the stage in NJ), clearly the *Lucky Town* album is preferred by a wide margin of readers of *Backstreets*. When the results were tallied, *Human Touch* was rated a 7.01 by readers, while *Lucky Town* scored 8.08. The *Human Touch* rating was almost a point higher than the 6.3 it earned from *Backstreets* editors, while the *LT* ranking was the same from readers and editors. Perhaps the most surprising result from the overall album rankings was that in well over 300 responses, only four readers rated *HT* higher than *LT*.

As for individual songs from the albums, Bruce has said "Real Man" is "so corny I almost left it off the record," and if the response from *Backstreets* readers is any indication he should have followed his first instinct: the song had an average rating of 4.1, by far the lowest of the 24 new songs from the two albums. Also on the lower end of the scale were "Gloria's Eyes" with a 6.1, "Pony Boy" with a 6.3, and "The Long Goodbye" with a 6.4 (except for "Pony Boy," these ratings are much higher than the merciless editors' ratings for these four of 1.5, 5, and 5.5 respectively). The lowest ranked song on *LT* was "Big Muddy" with a 6.5.

It was also interesting to compare the number of top scores of 10 points awarded for each song. The top song from *HT* was "I Wish I Were Blind," gathering 105 first place votes, followed by "With Every Wish" with 72 first place votes. The top song on *LT*, and clearly the song ranked the highest by readers in general, was "Living Proof," which garnered 180 first place votes. "My Beautiful Reward" was second with 120 top scores, while both "Better Days" and "Lucky Town" both had 92 scores of a perfect 10.

While almost every song had both detractors and supporters, it was also worth looking at what songs had the fewest perfect rankings of 10. Not a single response rated "Real Man" a 10, while only four rated "All or Nothing At All" a perfect score. Comparing the two albums, the songs on *HT* earned 439 scores of 10, while the songs on *LT* had 705 ratings of 10, which represents a considerable gap when you consider that *HT* has four more songs.

In general, readers from Europe rated *Human Touch* higher than those in the U.S., perhaps after having seen the songs in concert. Some readers specifically reported that they liked all the material better once presented in concert and the rankings that came towards the end of the deadline seemed to be more generous than the first entries in (both good signs for Bruce).

General comments from readers: "This doesn't mean that I don't like the two albums, it's just that they are hard work. The songs tend to vary too much going from the brilliant to the crass. Unlike *Tunnel*, where even if I didn't like a song, like say 'Tougher,' I still recognized it as a great song. That doesn't happen on these two records and I can't like 'Big Muddy' or 'Souls' no matter how hard I try." Another wrote: "Am I really the only person in the world who thinks that *LT* is better than any album Bruce has done since *BTR*?" And several readers wrote that scores improved with more listening.

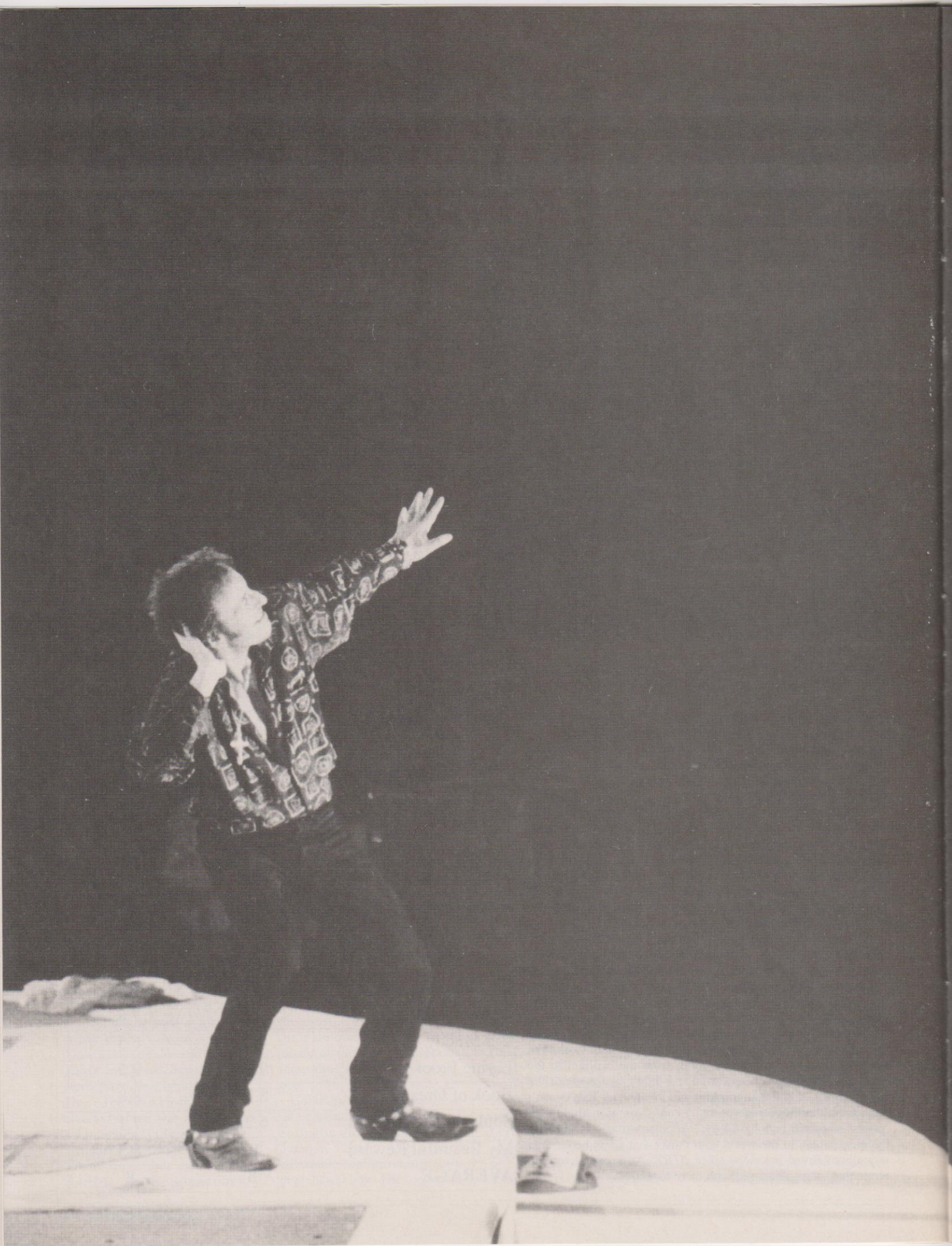
Our latest contest asked readers to rate the songs on the two new albums and it proved to be one of our most popular contests ever, drawing over 300 responses from around the world. Though many readers noted that it probably was unfair to quantify the artistic

On individual songs, many readers also gave their own mini-critiques, and several included rankings comparing songs done at the Christic benefit (which universally were ranked higher), or on *Saturday Night Live* (readers ranked these versions lower than the ones on the album) or the Dress Rehearsal (which had mixed marks). One reader ranked the album version of "57 Channels" a 3, the remix version a 5, the concert version a 7, and the Christic version a 9.

The most vicious comments were reserved for "Real Man," which one postcard called "a 42-year-old singing 'I'm a Rocker'" and another said deserved "a zero and that's on a scale of one to ten." One subscriber wanted to rank it "-1" adding, "it was playing in the store when I bought the record and I almost changed my mind based on this song." A dozen readers also rated "Part Man, Part Monkey" (average 7.7). Another writer asked if we'd consider ranking *Born to Run* in the same manner while one other entry said, "in the past it has been difficult and unnecessary to rank songs individually when the album stood up so well itself. I still think if we compared these two to *The River*, we'd be surprised."

One entrant choose to apply this numerical ranking system to every page in *Backstreets* (and in case you're interested we came out with a higher rating than *HT*). Jennifer Burton's postcard was pulled at random from all responses and she won one of the exclusive t-shirts only given out at the Dress Rehearsal show in Los Angeles. 🍌

SONG	EDITORS	READERS
Human Touch	7.25	7.7
Soul Driver	8.25	7.5
57 Channels	7.5	7.1
Cross My Heart	7.75	8.9
Gloria's Eyes	5	6.1
With Every Wish	8	8.2
Roll of the Dice	5.25	7.3
Real World	6.25	7
All or Nothing at All	3.25	6.9
Man's Job	7	7.5
I Wish I Were Blind	8	8.6
The Long Goodbye	5.5	6.4
Real Man	1.5	4.1
Pony Boy	7.75	6.3
AVERAGE	6.3	7
Better Days	7.25	8.9
Lucky Town	8.75	9
Local Hero	8	7.7
If I Should Fall Behind	7.75	8.1
Leap of Faith	8	7.6
Big Muddy	6.5	6.5
Living Proof	9.25	9.2
Book of Dreams	8.25	8.8
Souls of the Departed	6.25	7.1
My Beautiful Reward	10	8.5
AVERAGE	8	8



SANTA CLAUS PLAYS NJ

And Europe and on. . .

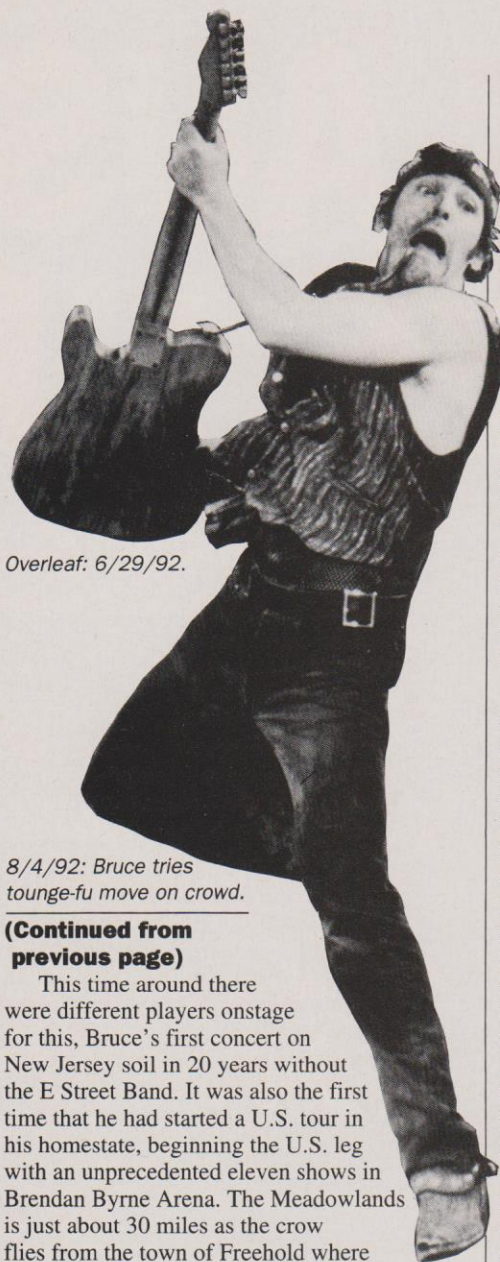
By Charles R. Cross

Photographs by Debra L. Rothenberg

Though he didn't have a white beard or even a sax player with a red suit, when Bruce Springsteen walked onstage at the Meadowlands July 23rd, opening night of the U.S. leg of his tour, he garnered the applause Santa Claus would get if he showed up one day at Macy's. "Hello my friends," were the first words Bruce uttered after the deafening applause died down, but he might as well have said, "hello, old friends," because starting a Springsteen tour in New Jersey is like having a roulette tournament in Las Vegas: You know all the players are going to be there.

(Continued on next page)





Overleaf: 6/29/92.

8/4/92: Bruce tries
tounge-fu move on crowd.

**(Continued from
previous page)**

This time around there were different players onstage for this, Bruce's first concert on New Jersey soil in 20 years without the E Street Band. It was also the first time that he had started a U.S. tour in his homestate, beginning the U.S. leg with an unprecedented eleven shows in Brendan Byrne Arena. The Meadowlands is just about 30 miles as the crow flies from the town of Freehold where Bruce grew up, but as Springsteen himself pointed out in his between-song stories, it might have been a million miles away. It has been a long and strange trip for Bruce Springsteen, but if his Meadowlands show proved anything, it was that the journey is far from over.

After seeing a week's worth of shows, and listening to tapes of others, what I am most impressed by from the new tour is Bruce himself. His performance was exceptional and he played more guitar than he has in years. He jumped into the crowd back like it was 1975 again, and he struggled to prove himself again onstage with the difficult task of presenting the new material. He was, in a word, *loose*. As the Meadowlands stand wore on, he got even looser and towards the end you wondered if even he knew what he might do next.

At times, Bruce's own physicality—his stage movements, his lead guitar playing, his constant bounding around the stage—seemed to defy the laws of nature of what a 42-year-old could do (or perhaps better yet, what a 42-year-old would *choose* to do). Whether you liked the new songs or not, whether you found yourself a fan of the new band or missed the old crew, you

He was, in a word,
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Jersey stand wore on, he got
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dered if even he knew
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next.

could not help but find yourself in awe of Bruce. Though there are still questions regarding what this tour is really *about*, and just what he hopes to accomplish with it rather than having a raving good time, Springsteen's own performance served to answer most of the questions posed by news reporters in stories like "Whatever happened to Bruce?" His performance was transcendent, and when he was onstage, at least, all the questions about the new albums, about the firing of the E Street Band, and about the future and the past, were put on the back burner. Spotlight on the Boss.

If you were lucky enough to be in the Meadowlands during Bruce's stand you saw a great Springsteen concert. After the dust was settled some longtime fans were bringing up memories and comparisons of Bruce's legendary 1978 tour, and while that may be a bit premature, this probably was Bruce's best single stand of shows since his Vietnam Veterans benefits in Los Angeles in 1981. That said, questions still remained about the direction of this tour, at least from a thematic sense, and the set itself was still very tenuous and very much in transition. These New Jersey shows stand in marked contrast to the *Tunnel of Love Express Tour* in retrospect: That tour was about something (the trials and tribulations of love) and at times Springsteen seemed to be willing to sacrifice audience reaction to the greater concept of the show. Bruce previously has composed his show set lists just like he put together his albums, seeking a whole greater than the individual components. Springsteen has mixed these shows up so much and brought in so much old material (going from "Spirit in the Night" to "57 Channels") one is hard pressed to find an emotional anchor. But if the new show lacks focus (so did Bruce's first two albums), this lack of cohesion is made up for with a new renewed sense of spontaneity.

This is a show that develops as it goes along, which we all must remember is an entirely new process for Bruce Springsteen, and certainly one that presents a challenge for anyone who has kept himself so tightly wrapped as he has. During his legendary '70s shows, Bruce gave the impression at times of falling apart on stage (only to put himself back together again before the final encore) but there was no doubt in the minds of the audience that when Bruce broke into "It's My Life" it was *about* what he was feeling. Even when he did covers, he made them autobiography because he put so much of himself into the performance. By the mid-'80s though, there seemed at times to be a distance between Bruce and what he was singing ("Glory Days" is a song about a guy looking back, not a life being pushed to its extremes). By the time of the *Tunnel of Love Express*

Tour, you couldn't help but think at times that Springsteen was a man trying to escape from his songs. While the Amnesty tour offered a condensed greatest hits package (and stellar swansong performances by the E Streeters) Bruce had nothing to prove on that tour and it was obvious. He *was* the Boss and that seemed to be enough even if he was singing the phone book.

Now I'm not sure even Bruce knows what sort of nickname would be most appropriate but it's hard to think of an artist in a period of transition as "someone who rules all," as the name "Boss" implies. The subject of these new songs is nothing so much as it is Bruce Springsteen himself and *Lucky Town* is the most autobiographical album in a long catalog of biography. This is Bruce, at least this year's model, so perhaps this is why his performances of the new songs have flair and enthusiasm that makes them one hell of a lot more interesting than the rehashed *Born in the USA* hits, which we could all do without in my opinion.

The band sounds...well, better. After listening to the *Saturday Night Live* tape, the Dress Rehearsal, and the European shows, it's clear the band gets better every week. Though European fans are still celebrating his first indoor tour over there in a decade, the European sets look very unsettled compared to the Meadowlands stand. Opening night in Stockholm was downright shaky, but then Worcester was also a bundle of nerves. According to all reports, Springsteen is rehearsing this band every day, making them learn two new songs every soundcheck, which is admirable and for their part, the new players seem up to the task.

If there are weaknesses, I see them in the rhythm section and in the mix of the sound. Let me digress to at least say for the record that I think Bruce Springsteen couldn't find a better rhythm section for the guitar-oriented rock 'n' roll that has been his forte, than Max Weinberg and Garry Tallent. But to review the players who were there rather than those who weren't, the low end of the new sound needs some work. It's hard to know if this is a function of the playing or of the mixing since there's been so much treble in the sound, it's hard to hear bass or drums. The drumming on the *Lucky Town* album for example, leads songs like "Leap of Faith" and carries the listener into the next bridge. But in concert, Springsteen relies on his own singing to overcome too many transitions, when his voice should be the layer on top of the bottom. Tommy Sims seems to be a talented player but he is barely audible in the mix. While Zach Alford's drumming style does have warmth and personality, he more than any other player needs to listen to some old concert tapes if he is to pull off the old classic material without hitches. At times, on some of the older material from the *Darkness* album, the live sound has lacked punch.

Overall, the E Street Band is missed for their emotionalism as much as anything else. While Crystal Taliefero is a wonderful player, and the new fav band member, no one onstage

(Continued on next page)

7/23/92: "Okay, who threw that beach ball?"



BRUCE'S BOX SCORE AFTER 30 SHOWS

Date	Tix\$	Attn	Songs	HT	LT	BUSA	PreBUSA	Set Highlights
6/15	150	15	26	7	9	6	2	Big Muddy wp
6/17	50	16	26	8	6	6	4	Wish Blind wp; The River tp
6/20	60	11	27	9	6	6	4	Most crowd singing at a show ever
6/21	80	11	29	6	7	7	6	Tougher than Rest tp; Downbound tp
6/25	20	11	27	6	8	7	5	Light of Day starts cooking
6/26	5	10	29	7	5	6	5	Follow tp; The Long Goodbye wp
6/29	25	11	29	7	7	7	6	Glory Days starts encores
6/30	25	13	25	5	7	6	3	Rock Ballad with Elliot Murphy
7/3	25	16	26	5	7	6	6	HT starts encores for first time
7/4	20	16	27	5	6	8	5	Bruce plays 2/3 of the BIUSA LP
7/6	150	10	27	5	8	5	6	Souls, Wish are back in the set
7/9	100	10	26	6	7	7	5	No HT for first time on the tour
7/10	60	10	26	5	8	6	4	BIUSA moves to 2nd set; no RM
7/12	60	10	26	5	9	6	3	Bruce plays 9 out of 10 songs from LT
7/13	90	10	28	5	7	6	6	Prove it All Night tp; No BIUSA
7/23	5	19	28	5	8	7	6	US tour opens in NJ; some jitters
7/25	30	19	30	5	8	6	7	Open All Night tp; 99 1/2 wp
7/26	25	19	29	5	7	7	7	Jersey Girl tp; No MBR
7/28	25	19	30	5	9	7	7	Trapped tp; Darlington County tp
7/30	20	19	28	5	6	5	9	Sandy tp; All the Way Home wp
7/31	30	19	30	5	6	7	10	Spirit tp; Cross wp; Pony Boy wp
8/2	20	19	30	5	8	6	9	Book of Dreams wp
8/4	20	19	30	5	6	6	10	Red, Growin' Up, On Fire, Because tps
8/6	20	19	30	4	7	6	11	Leap of Faith played twice for video
8/7	20	19	31	3	7	7	11	For You tp; Racing in Street tp
8/10	90	19	32	4	6	7	13	Sherry Darling tp; Rosalita tp
8/12	20	16	31	5	8	6	8	Red-Headed Woman starts show again
8/14	30	16	30	4	6	7	11	Follow That Dream done for Elvis
8/17	20	18	30	3	8	8	8	Wrestles a grizzly onstage
8/18	20	17	32	4	6	7	12	Ramblin' Gambling Man wp

Total:	456K	854	158	213	194	209	Other: 80; Includes LoFD, ToFL, covers
Avg:	\$44	15K	28.4	5.2	7.1	6.4	6.9 Other: 2.6 average
Percentage of show:			18.5	24.9	22.7	24.4	Other: 9.3

Tix\$ is the average price in US dollars scaplers were getting outside the hall. Attn is the estimated seats sold in thousands. Total songs played is followed by listings for the number of songs from *Human Touch*, *Lucky Town* and *Born in the USA*. Pre-BUSA is the number of songs from albums released prior to 1984. For the purpose of this chart "Light of Day," covers, and songs from *Tunnel* are not counted as "other." "Because," "Trapped," "Jersey Girl," and "Follow" are counted as Pre-BUSA. "tp" means tour premiere, "wp" is world premiere, not including radio show. Compiled by Charles R. Cross, NJ listings done with help from Bernie Ranellone. © 1992 Backstreets Magazine.

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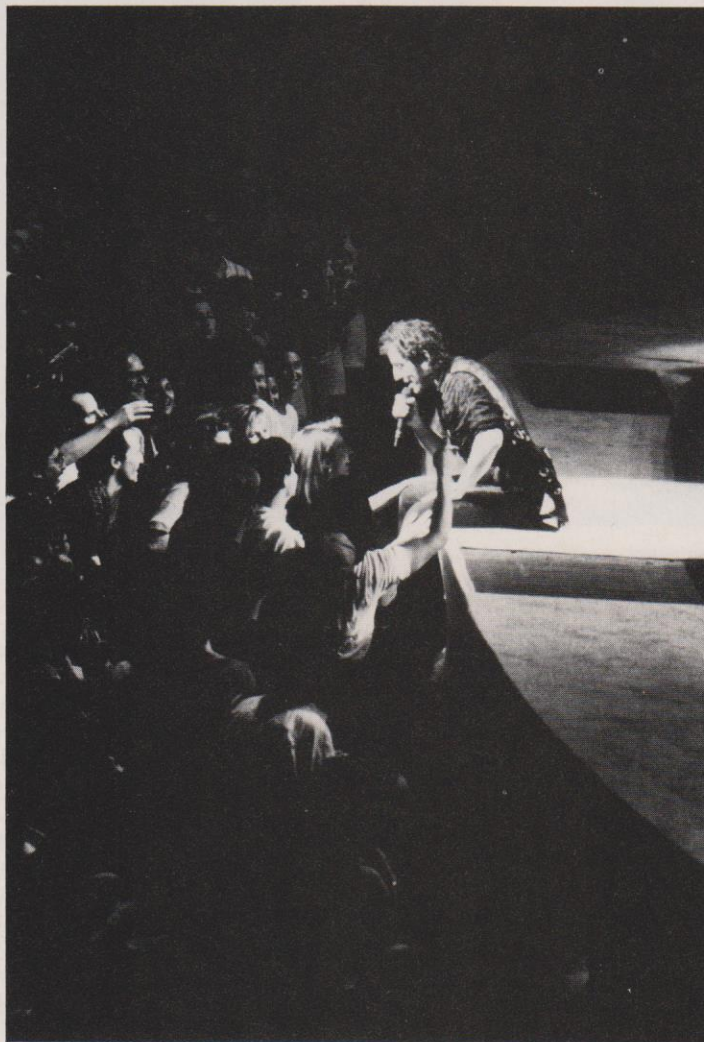
takes the spotlight for more than second from Springsteen, and expecting him to pull off a three and a half hour show himself may be asking too much of any one person. One good sign was towards the end of the stand in New Jersey when one night Bruce ran off stage, most likely to take a leak (he was pointing at his crotch). While the rest of the band seemed lost without Bruce leading the way, Shane Fontayne took the cue and stepped forward to play one of the best guitar solos of his brief career in Bruce's band.

I've always thought Roy Bit-tan was a genius but because of the present mix, the keyboards are drowning out the guitar playing. On some of the older material, he is counted on to lead the way, which makes sense since he knows it best. But on both the new and old songs, the keyboards are at the front of the mix which detracts from the crunch of the guitar and diminishes Bruce's own playing. Springsteen's music, I feel, owes the most to the guitar-dominated sound of the early Sun Records (exactly the feel of *Lucky Town*), yet on this tour the keyboards create a sing-song effect that puts the larger keyboard chords ahead of the individual guitar notes. Bruce is playing some of the best guitar of his life but you can't hear it over the heavy synth. Chuck Berry created his classic sound with a piano player, not a wall of synthesizers and Bruce has always had more in common with Berry than with Genesis. Perhaps these minor problems can be corrected as the mixing gets better but whatever the case, the bottom of these songs need be expanded if they are to have the lasting emotional resonance of Springsteen's greatest work. When Garry Tallent hits those notes towards the end of "Jungleland," you felt them before you heard them, which was not something you could say about any song played in New Jersey.

That bitching aside, I should say that most of the new material sounds better in concert than it did on record, and leaving the shows I found myself wanting to play the albums again after a month of ignoring them. The improvement of the live versions is particularly true of the *Human Touch* tunes: These are not my favorite Bruce songs to start with, but he does make "Man's Job" and "Roll of the Dice" palatable by creating a shtick for them. The same cannot be said for "Real Man," which has the dumbest lyrics Bruce ever penned and sets back the cause of male/female relations 40 years, and is no better performed live. Bruce played as many as nine of the ten songs on *LT* and nine of the 14 cuts from *HT*. But as the

What seems to be different is that Bruce brings an aim to please attitude that has not been apparent for years. If he wants his music to strip away barriers, this show was a triumph.

shows have gone on he's done as few as three songs from *HT* while never including less than five from *LT*. The shows have averaged two more *LT* songs than *HT* songs and Bruce has



been most consistent in including the *LT* material. "Living Proof" is still the most moving song of the new material though "Leap of Faith" has taken on a new role as the audience-participation tune of the night.

Most shows have started with the first three songs off *LT*, done in order, a pattern lost on most of the audience. The shows that ended with "My Beautiful Reward" made the most sense in presenting the two ends of the new album yet Springsteen has varied from that pattern several times now. This concert works better as a thesis with a "Better Days" start and a "MBR" end, but this doesn't fly as well with the audience as using "Sherry Darling" to start and "Jersey Girl" to end. Perhaps a better starter from the new albums is "Leap of Faith" which seems to be one of the few new songs

that works to up the level of emotion in the audience. The 8/6 show that started with "Local Hero" had a better first set than most of the shows, perhaps because it was New Jersey and at least there it was a hometown story.

The older material that has worked the best has been the songs which were not as closely identified with the E Street Band. My favorite tune so far has been "Trapped," which works very well with this new combo and fits thematically into the show. This is the best version of this song Bruce has ever done and for me it's the most powerful song in the set. Similarly, "Because the Night" is another song that does not have to compete with an album version we all remember (at least not by Bruce), so it too seems to have new life on this tour. The same can be said for "Open All Night" and "Atlantic City," since these songs were infrequently performed with the E Streeters and the album takes are acoustic. Perhaps this tour might eventually end up being the tour to promote *Nebraska*?

Another highlight was "All the Way Home," one of the numerous songs Bruce wrote but never before has played live until this stand. It would be great to see him also go back and revive "Protection," "Jole Blon," "Club Soul City" (rehearsed in soundchecks), "Summer on Signal Hill" and some of the other classics Bruce has written over the years but never performed. With this tour it would make perfect sense to take back a few of the great songs given to Southside and Gary U.S. Bonds over the years. When Bruce has played these hidden gems from his catalog ("Light of Day" is the best example and now stands as the show's high water mark), he has given them new life and they work particularly well with the background vocalists. When he has added background vocals to songs that are well known for their album

takes (say, "Spirit in the Night"), the background vocalists have been less effective.

The first set of the show has almost been universally much better, partially because the second set contains so much *BIUSA* stuff. Bruce has played "Cover Me" at every show for the past decade it seems and what resonance he finds in it is lost on me. Bruce has said in his recent spate of interviews that he only plans on playing old material that is "relevant to what I'm doing now." Yet he has played as much as two thirds of the *BIUSA* album at a show, and the high concentration of this material, as much as it seems to please the crowd, detracts from the show and leads to the confusing nature of these shows. After Spring-

(Continued on next page)

8/2/92: "Did you guys find an earring?"



7/26/92: Bruce illustrates amount of sleep he has gotten since becoming a father.

(Continued from previous page)

steen's London stand, the *BIUSA* album actually reappeared on the British charts and was out-selling the two new albums. Playing these songs again and again, without new arrangements or a new setting, helps perpetuate their role as nostalgia and, as Bob Dylan wisely said, "nostalgia is death." The best that can be said about any of the *BIUSA* material in my mind is that "Born in the USA" works well coming out of "Souls of the Departed" but this transition alone is not enough reason to keep a song that has little new to say to either Bruce or his audience. "Glory Days" is the new "Rosalita" in that it works the signal that party time has begun but what meaning comes from "Working on the Highway" is again lost on me. Enough already.

Considering how well songs from *Tunnel of Love* would fit in with the subjects of the new albums, there has been a surprising lack of material from that album. So far Bruce has only played "Brilliant Disguise" and occasionally "Tougher Than the Rest." He has played more songs from *Greetings* than he has from *Tunnel*.

There has also been a surprising lack of cover songs on this tour. Bruce played "Rock Ballad," done simply to include Elliot Murphy in Paris; "Jersey Girl" (which at this point is essentially his song anyway); "Trapped" (definitely his song since no one on this earth seems to know or remember Jimmy Cliff's version); and "99 and a Half (Won't Do)" a Wilson Pickett song, and basically the only "real" cover song of the bunch. Bruce has told interviewers that his own

songs now come with their own classic edge and their own history. He had his own oldies in the past but he also had an uncanny knack of pulling out a cover at just the right time so that it said more about the show than anything he could have written himself (the Sonics' "Have Love, Will Travel," and Jackie Wilson's "Lonely Teardrops" spring to mind).

There were a number of points raised by the shows in New Jersey that seemed in direct contradiction to what Springsteen said in interviews prior to the tour's start. Bruce talked very candidly about how important the day was when he learned to "put my guitar down," and he predicted the new shows would be shorter than in the past. But as the tour has progressed, the shows have gotten longer and longer and the ability to put the Fender down and go home has come and gone (and the shows may be all the better for it). Stockholm started with 26 songs, and the European leg of the tour averaged 27 songs a night. Yet by the time the tour hit the Meadowlands Bruce was playing as many as 32 songs, and averaging 29 and half songs a night. The NJ shows ran as long as three hours and forty minutes, ranking these shows as the longest Bruce has done since 1981, when he just "didn't want to go home." Part of the reason Bruce has been able to pack so many songs into the show is because he's cut down on his in-between-song-stories (after about the third night in Jersey). Since he essentially told the same stories every night (which made it clear to any repeat customer that his onstage spontaneity was just part

of the act), the show is better without chatter.

And while early interviews suggested this tour would present the songs from the new album above all else, by the end of the New Jersey stand, the percentage of new material compared to old had shifted dramatically. In Stockholm, 55 percent of material was new but by the final night in Jersey, that percentage was down to 31 percent new material and 69 percent of the show was old stuff. On the opening night in Stockholm Springsteen played only two songs from before *BIUSA* but he continued adding older tunes to the set (partially because they've received the best response) and by the final two shows in NJ, Bruce was doing 11 pre-*BIUSA* songs, more than from the two new albums.

While that may please many of Bruce's longtime fans, it does raise some questions about what the purpose and goal of this tour is. Though Springsteen joked onstage at the first Jersey show about how his album was going to go up the charts, since *LT* was down there at "one hundred and fucking five," the albums only made a slight move up after the first two weeks of the U.S. tour. While the new single of "Leap of Faith" may help (the first radio-friendly single off the albums), one wonders even if Bruce played both the new albums from start to finish (like I once saw Husker Du do) if that would have much effect on album sales. Bruce said he was there "for bigger reasons than those damn record sales," but despite his stated goals he must still work within an industry that judges

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success by numbers. To not care about chart success and work as a successful touring band is a solution to some groups (the Grateful Dead come to mind), but somehow that choice would mean something entirely different about Bruce's career in the larger picture.

With these two new albums, and with a new band, Bruce Springsteen has been attempting to redefine his career, to reframe his older songs, and to present himself as an artist as capable of releasing a song like "With Every Wish" as he is of playing a rocker like "Bobby Jean." He started off in Europe offering up mostly new stuff and even the adoring audiences there had trouble with a show without their favorites. Bruce is a man who wants to change, but there are doubts whether his audience will let him change and whether he wants that change so much he's willing to risk losing his following to pursue it. The result so far has been a show of compromise.

This was never more apparent than on the night of the fourth show of the tour in Milan. Bruce left the stage but the crowd continued to yell "Born to Run," and their volume suggested they might have ripped the seats out of the theater if they wouldn't have gotten what they wanted. They'd already begun to chant for the song the night before without any response but this time around these crazed Italian fans (by far and away the most rabid Bruce fans anywhere in the world) would not be denied. So there was Bruce Springsteen, backstage at the Milan Forum, listening to 11,000 Italian kids chanting "Born to Run." Here was Bruce Springsteen who had just a month earlier told *Rolling Stone's* James Henke about how he'd felt "Bruced out" and how "people were coming to my shows expecting to hear 'Born to Run,' or stuff that I wrote 15 or 20 years ago. And I wanted to get to a spot where if people came to the show, there'd be a feeling of like, it's not going to be this, it's going to be this."

Springsteen went onstage in Milan and played "Born to Run" for the first time on the tour. He did offer the disclaimer "solo per Italiano" (only for Italy). He has played the song every night of the tour since Milan.

If that night in Milan was a turning point of some kind, things changed even more once Bruce hit New Jersey. During the last eight European shows, Bruce only added one new song to the set ("Prove it All Night"), and as the European shows ended, Bruce and band had played a total of 40 songs over the course of 15 dates. The set had basically remained the same since Milan.

But in New Jersey, at the end of "Local Hero," Bruce said, "at your service," and he meant it. He took the multi-night stand seriously and during the first four shows, he added five new songs to the set, ("Open All Night," "99 1/2," "Jersey Girl," "Trapped," "Darlington County"). On the fifth night of the stand, he asked the crowd how many had been there on other nights and a solid 50 percent of the audience clapped. It has long been the case at Springsteen shows that the serious fans attend more than one show, but at least during *Tunnel* Bruce ignored this fact and many times pre-

This time around, he asked the crowd if they were bored. Then he played "Fourth of July, Asbury Park (Sandy)" which he hadn't played in 10 years. After NJ, Bruce had added 18 new songs to the set.

sented the same show on successive nights. This time around he asked the audience if they were bored. Then he played "Fourth of July, Asbury Park (Sandy)" which had not been performed for the past ten years. After the New Jersey stand was over, Springsteen had added a total of 18 new songs to the tour's set log, for a total of 58 different songs done in 26 shows. Compare this figure to the *Tunnel* tour where with almost 70 dates Bruce only performed 55 different songs.

What seems to be different about Bruce is that he brings an "aim to please" attitude onstage that has not been apparent at his shows for years. While Bruce has always lived for the adoration from his fans, it may be that with his personal life he's found more acceptance off-stage and since he needs the applause less, he's more able to seek it out. This attitude stands in marked contrast to the show just two years ago at the Christic Institute benefit where Bruce played for himself, not for the crowd. And while those acoustic shows were brilliant, Bruce was not up there to play requests.

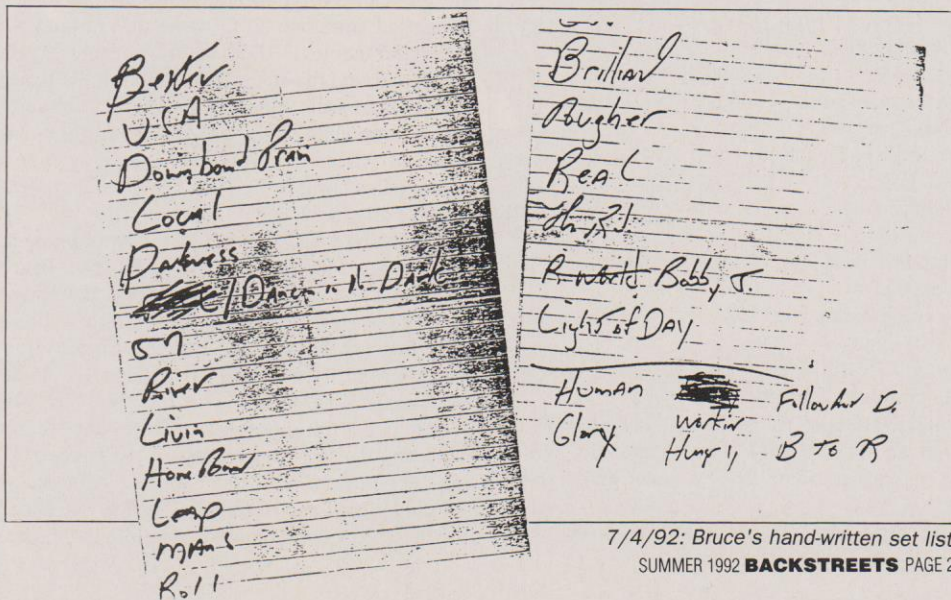
After the New Jersey stand, one gets the sense that Springsteen could play almost anything onstage and very well may. No song seems out of bounds (he even brought back "Rosalita" for Christ sakes, a tune many thought he'd never play again), and he's played more early material than he has in a decade. During the New Jersey shows, Bruce actually played a total of five songs from his first two albums, both released back in 1973, three of which were from *Greetings*. One fan joked that maybe this tour was the long-postponed promotional tour for *Greetings*.

In New Jersey, Bruce was loose as a goose (like the Milwaukee bomb scare show but this time around he wasn't drunk). It was like seeing Santa Claus at the North Pole, relaxing in

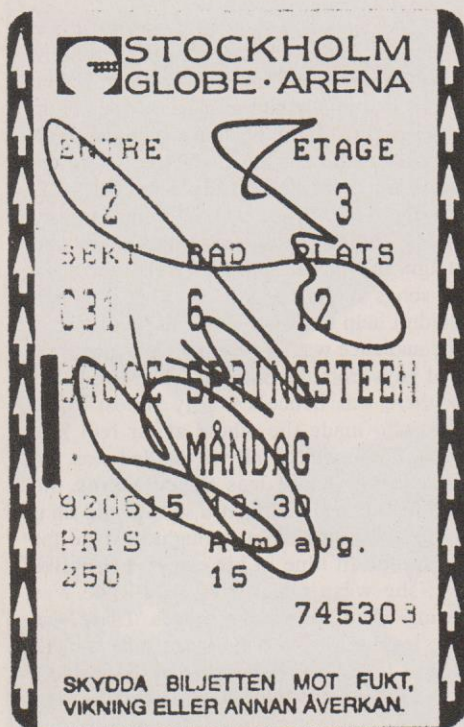
his slippers and just being himself. In one of the many interviews Bruce did while in NJ, he said that he initially had resisted the idea of an opening night stand in his home state. He credited Landau with this idea, which has been the smartest move the Springsteen camp has made so far this year. Bruce was 20 minutes away from his Rumson house and it made even him nostalgic for the old days. Twice Bruce dedicated songs to Vini "Mad Dog" Lopez (though I couldn't help but wish Vini was up onstage). In the audience was Big Danny Gallagher, and lots of guys from the old days. Over in section 110, there was Bruce's family almost every night, who made the whole affair feel like coming home week—all we needed was the potato salad. There was Bruce asking the crowd for a copy of *Billboard* so he could rip it up. There was his mom, brought onstage for only the fourth time in his career, but unlike 1979, she wasn't lecturing him—she was showing where he got the moves. There was Bruce leaping into the audience, like a punk rocker at times, and being carried on people's fingertips. And rather than just bring one attractive female onstage to dance, this time around Bruce brought all genders and at times, with the new band, it was confusing as to just who was in the group and who were guests from the audience.

If what Bruce Springsteen really wants to accomplish with his music is to strip away the barriers, between audience and performer, between the isolation that separates all people, this show was a triumph.

Perhaps the biggest revelation came when Bruce told the crowd that he'd written "My Hometown" in California where he now resides most of the time. They started booing. So Bruce encouraged them, saying "get your hostilities out now, I can take it." For a good two minutes the crowd let loose with a chorus of boos, mixed in with some "Brooces" for good measure. Springsteen stood there with a big smile on his faced and gestured towards his chest with his hands again, like a young punk in high school just begging for a fight. "I can take it," he said. And at that one moment, you would have believed anything the local hero said. ♣



7/4/92: Bruce's hand-written set list.
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Autographed by Bruce himself!

STOCKHOLM 6/15, 17

STOCKHOLM, SWEDEN
THE GLOBE

6/15 SET:

- Better Days
- Born in the USA
- Local Hero
- Lucky Town
- Darkness on the Edge of Town
- If I Should Fall Behind
- 57 Channels
- Big Muddy
- Living Proof
- My Hometown
- Leap of Faith
- Man's Job
- Roll of the Dice
- Intermission (35 min.)
- Gloria's Eyes
- Cover Me
- Brilliant Disguise
- With Every Wish
- Souls of the Departed
- Real World
- Light of Day
- Encores
- Human Touch
- Glory Days
- Working on the Highway
- Bobby Jean
- Hungry Heart (band)
- My Beautiful Reward

SOUNDHECK: Included "I Wish I Were Blind" and some Sam Cooke covers. Bruce had sent out earlier in the day for some Sam Cooke CDs.

NOTES: Bruce forgot to introduce the band.

Patti played acoustic guitar and sang backup on "Human Touch" and "Brilliant Disguise." Crystal Tallefero was onstage for the entire performance and played acoustic guitar on many of the numbers from a spot near the drum set. Prior to "With Every Wish" Bruce told a story about how this song was a "bedtime story" he told to his kids and then he turned to the band to say "I'm switching the songs on everybody. You gotta test them. The old band could do it." Though the crowd laughed at his obvious joke, to some it sounded a bit too true. He then told a story about how "when you're a kid you have a dream. . . I remember the first thing I thought when I was a kid was I'm gonna grow up and I could buy all the toys I want. And you think you're going to feel the same way about those things when you become old. And I guess what you dream about is a life without complications and contradictions and especially without consequences." The crowd was very enthusiastic and on their feet during much of the concert. During "Light of Day," Bruce paused and the crowd applauded for a full minute. The back-up vocals came and went several times and did not appear in the second set until "Real World." There appeared to be problems with the sound and much activity could be seen at the mixing board during the show with people pointing and gesturing several times during the concert. There was a total of 165 min. of music (80 min. first set; 35 min. intermission; 45 min. second set; 40 min. encore). He was wearing a white shirt with a black vest and looked more like "The River" than any other tour.

PRESS: The Associated Press reported: "It was the same old rock 'n' roll but the older 'Boss' seemed wiser and happier." Bruce told a Swedish television reporter before the show "I've got two great relationships in my life: one with my wife and one with my fans. It's as real as that."

Mat Smith, from England's *Melody Maker*, hated it. Some selected comments: "It's the first time out without the E Street Band, who he's binned in favor of relatively faceless sessions sausages. And he's touring with two of the weakest albums of his 200 year career. Does he mean anything to the kids? Yea, but only his own, not you." On the show overall: "A series of spectacular highs and monstrous, contents-of-the-IPC-canteen-type lows. Never before have I witnessed someone so Godlike one minute, so Godawful the next." During "57 Channels": "He wanders round the stage looking for all the world like a mechanic who's mislaid his spanner." Racist comments on the band: "The entire population of Africa is invited down on stage for a Hallelujah chorus." To sum up: "Bruceamortis sets in fairly early."

JOHAN'S COMMENTS: It was uneven. I'd give it a four on the scale of 10 for a Bruce show. All the encores were performed without leaving the stage. I liked most of it but it didn't have that extra thing that makes a Bruce show great, probably because of the set list. If he would have done five or six songs from the '70s, I would have felt differently. A few songs didn't work and I'd say "Better Days," "57 Channels," and "Big Muddy" were the ones that stood out as not clicking. "Leap of Faith," "Roll of the Dice" and the end of the second set were the highlights.

6/17 SET: Better Days/Born in the USA/Local Hero/Darkness/If I Should Fall/57 Channels/The River/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice/All or Nothin' at All/Cover Me/Brilliant Disguise/I Wish I Were Blind/Real Man/Thunder Road/Real World/Light of Day/Human Touch/Glory Days/Working on the Highway/Bobby Jean/Hungry Heart/My Beautiful Reward.

TICKETS: Attendance was listed as 15,800, a sell out. About 500 tickets were put on sale the day of the show, though many fans were not aware of this and bought tickets from scalpers. Scalpers were getting up to \$75 outside the arena, twice what tickets were being sold for at the box office a few meters away.

NOTES: Set included four songs not played on the first night. Bruce introduced the band this night and seemed much more relaxed. Video screens on the side of the stage showed images of Springsteen's kids and of Jon Landau dancing backstage. Bruce talked less about his children than on opening night though he did joke at one point that he had to leave to take care of them, only to get the audience to yell for him to stay.



MILAN 6/20, 21

MILAN, ITALY
MILANO FORUM

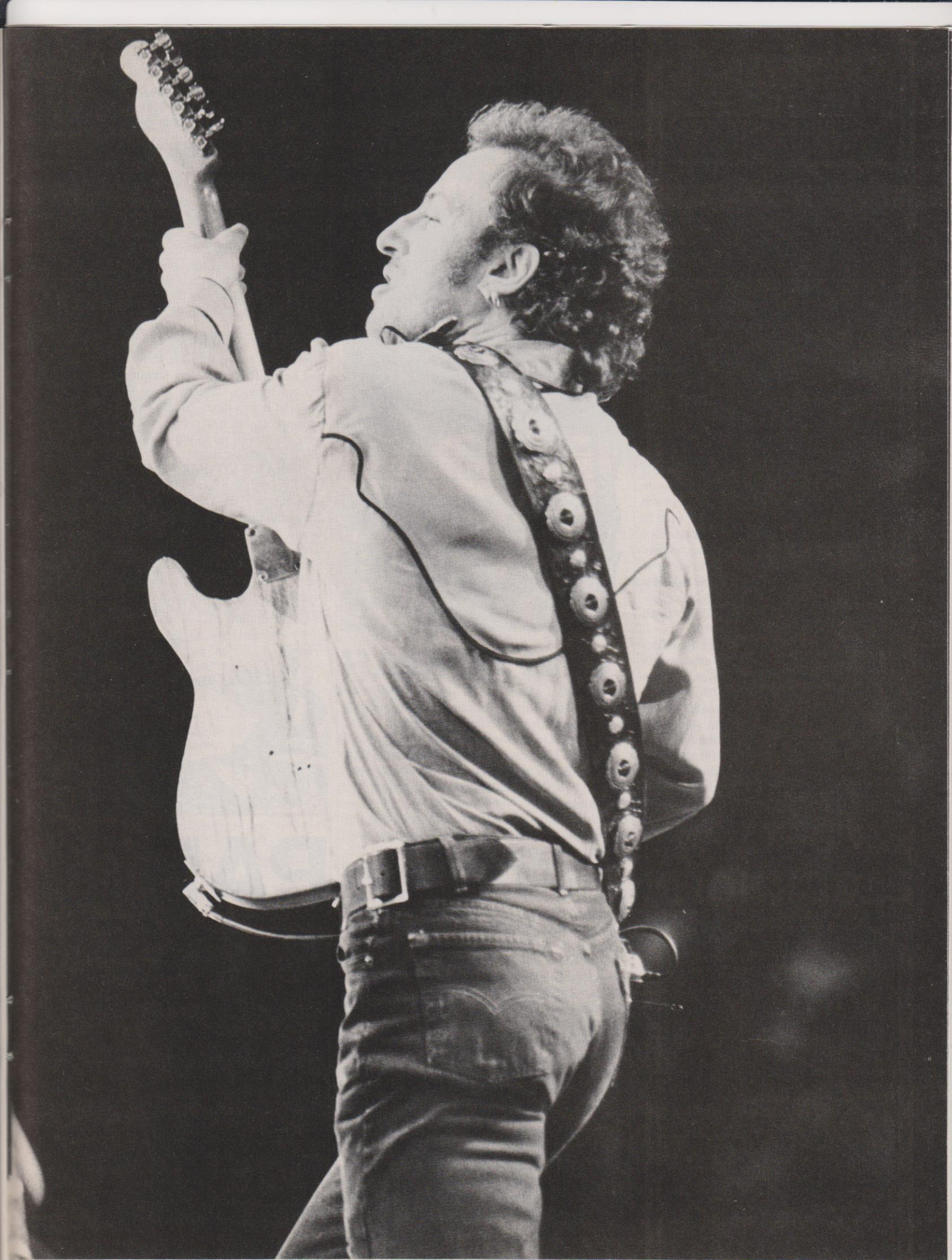
6/20 SET: Same as 6/17 except "Gloria's Eyes" is added in the second set after "All or Nothin' At All." This night features a total of 27 songs, one more than either Stockholm show.

6/21 SET: Better Days/Born in the USA/Downbound Train/Local Hero/Darkness/If I Should Fall/57 Channels/The River/Living Proof/My Hometown/Badlands/Leap of Faith/Man's Job/Roll of the Dice/Lucky Town/Gloria's Eyes/Cover Me/Brilliant Disguise/Tougher Than the Rest/Real Man/Thunder Road/Light of Day/Human Touch/Glory Days/Working on the Highway/Bobby Jean/Hungry Heart/My Beautiful Reward/Born to Run.

SOUNDHECK: The band ran through "Real Man," "Downbound Train," TR, BTR and "Club Soul City," so Bruce was ready for the crowd to demand BTR. Although both were performed, the set list did not include either "Darkness" or "Badlands."

TAPING: There was essentially no security and one reporter said he had never seen so many people carrying microphones and tape recorders. Though only two official t-shirts were being sold

7/26/92: Bruce tries to re-create cover of Backstreets #13.



inside the arena, outside at least 100 different designs were being hawked on the street. Many bootleggers outside the hall were selling CDs of the Dress Rehearsal. At the second night, bootleggers were already selling tapes of the first night. "You can understand seeing this why Italy is the capital of bootlegging because everyone had their own mic," said one report.

NOTES: The crowd was very enthusiastic both nights and during HH and TR they sang along. The first night the crowd was singing the version of the songs from the records, while Bruce was experimenting with new arrangements causing a lack of harmony. But by the second night the crowd seemed to understand the new versions and sang along much louder and in tune with Bruce. One newspaper reported that Bruce Jackson had been flown in to help work on the sound which was better by the second Milan show.

SALVADOR'S COMMENTS: One time Bruce had to tell everybody to stop singing so he could sing the next song.

JOHAN'S COMMENTS: People were really into it though it seems it takes Bruce doing some old songs to get them going. There were lots of surprises and I was particularly surprised that Bruce made changes in the first set since he almost never has done that in the past. You don't know if he's going to go back to doing mostly the new albums, as he did in Stockholm, or if he's going to play an old song. You get the feeling on this tour that he could do anything at any point as any song can be played any time, which makes the tour exciting.

ANALYSIS: After the end of the first four shows, only five songs from the two new records had yet to be performed: "Soul Driver," "Cross My Heart," "The Long Goodbye," "Pony Boy," from *Human Touch*; "Book of Dreams" from *Lucky Town*. A total of 36 different songs had been performed over the course of the first four shows, but only six of the 36 were from albums prior to *BIUSA*. At the first Stockholm show, Bruce played 9 of the 10 songs on *LT* and 7 of the 14 on *HT*, yet he also did 6 of the 12 songs from *BIUSA*. The first Milan show featured 9 of the 14 songs from *HT*, the most so far, and only 6 from *LT*. By the fourth show of the tour, in Milan, Bruce was playing 7 of the 12 songs from *BIUSA*, as many songs as from either of the two new albums.

FRANKFURT 6/25, 26

FRANKFURT, GERMANY
FESTHALLE

6/25 SET: Same as 6/21 except "Gloria's Eyes," "Tougher Than the Rest," and "Born to Run" are not played. Instead, Bruce adds "Real World" between "Thunder Road" and "Light of Day."

6/26 SET: Better Days/Born in the USA/The Long Goodbye/Local Hero/Darkness/Dancing in the Dark/57 Channels/If I Should Fall/Badlands/The River/Living Proof/Leap of Faith/Man's Job/Roll of the Dice/All or Nothin' At All/Cover Me/Brilliant Disguise/Tougher Than

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TICKETS: Frankfurt was the easiest ticket to get in Europe even though the arena only held 12,000. The first night tickets were selling for \$20, while the second night tickets were so plentiful that one fan couldn't even trade a ticket for a beer (and this was with plenty of English fans within pub distance).

SOUND: Festhalle presents a problem. The first night was bad, but the sound was better on the 26th, especially for the second set. John Mellencamp, U2, and Tom Petty had all recently appeared here, and the sound was more less the same.

TAPING: Like in Italy, copyright laws here encourage bootlegging, and there were hundreds of tapers in the audience. The audience was particularly loud in Frankfurt, which will make most tapes and bootlegs of these shows noisy.

NOTES: Before TR, Bruce told a story about how the song was about a guy and a girl in a car and how they drove around for "16 years." "They weren't lost," he said, "they've just been driving for a long time." This was the first show where he didn't mention his children during any of the introductions. Bruce introduced the band at the end of "Glory Days," as the song ends. Before FTD, Bruce ran around to every band member to tell them what song was next, an indication this tune was not originally planned. The back-up singers came out to the front during

"Light of Day," adding a dramatic effect. Before BTR, Bruce asked "Do I hear requests?" but before there was any response he burst into BTR.

KARSTEN'S COMMENTS: "Real World" was the highlight of highlights. I have to admit that I'm among those who think he spoiled it somewhat on the *HT* album compared to the Christic shows. But now he took the best of both versions and put them together in a way that made the crowd go insane. Starting slowly as at the Christic shows, the song gradually evolved into a grandiose full band masterpiece, ending in pure triumph. Who said Bruce didn't make songs like "Jungleland" anymore? This was worth the whole trip.

RALF'S COMMENTS: As expected, the crowd was not as into the show as the Italians had been. There was less singing and chanting put much more clapping along (most unnecessary and not in time). Media reports weren't too enthusiastic, but who cares? After the show there were rumors of up to ten shows in Germany in 1993, in open-air arenas.

JOHAN'S COMMENTS: This was the best show yet on the tour and the best show I've ever seen Bruce give. The new songs are sounding better and the old songs sounded great. If he only would drop "Cover Me" and "Glory Days," this would be a great set. The shows don't seem to be planned since things seem to come totally at random. On BTR, I got the impression he really wanted to play the song. "Light of Day" was a highlight and this new version is just great.



PARIS 6/29,30

PARIS, FRANCE
BERCY

6/29 SET: Better Days/Born in the USA/Local Hero/Darkness/Dancing in the Dark/If I Should Fall Behind/57 Channels/The River/Living Proof/My Hometown/Badlands/Leap of Faith/Man's Job/Roll of the Dice/All or Nothin' At All/Lucky Town/Cover Me/Brilliant Disguise/Real Man/Thunder Road/Real World/Light of Day/Glory Days/Human Touch/Working on the Highway/Bobby Jean/Hungry Heart/My Beautiful Reward/Born to Run.

6/30 SET: Better Days/Born in the USA/Downbound Train/Local Hero/Darkness/If I

Should Fall/57 Channels/The River/Living Proof/Dancing in the Dark/Leap of Faith/Man's Job/Roll of the Dice//Lucky Town/Cover Me/Brilliant Disguise/Tougher Than the Rest/Real Man/Rock Ballad/Bobby Jean/Light of Day//Glory Days/Human Touch/My Beautiful Reward/Born to Run.

TICKETS: Both shows were reported to be sold out but Paris was one of the easier tickets to get on the European tour. The *Philadelphia Daily News* reported that it took a full month for the shows to sell out. Inside the arena, however, there are at least 5,000 seats (of 15,000 capacity) not used on the first night, and slightly less on the second night.

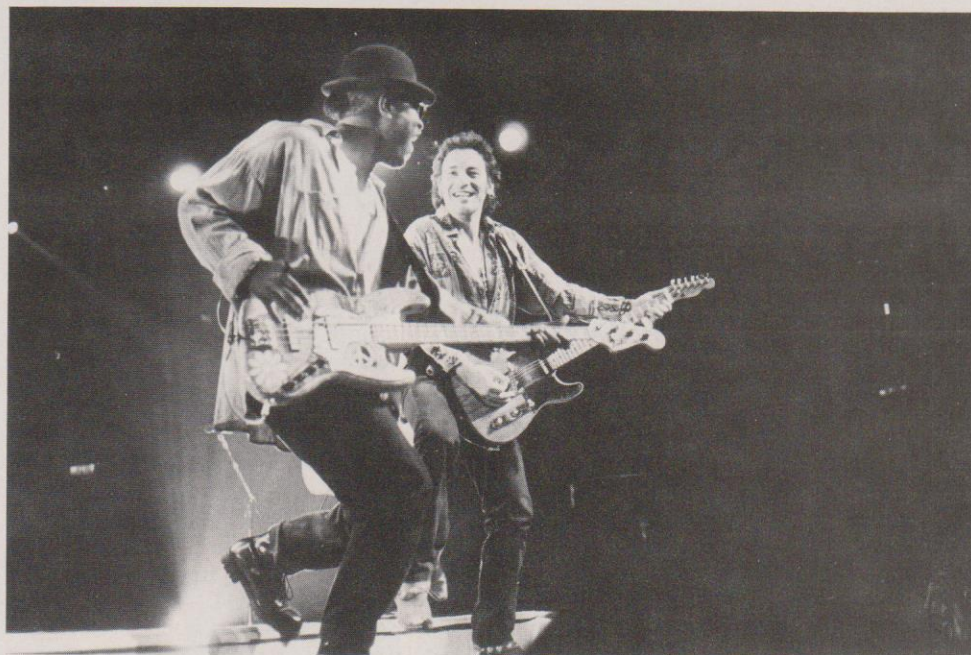
SOUNDCHECK: 6/30 soundcheck includes "Can't Help Falling in Love" and "Rock Ballad."

NOTES: On 6/29 Bruce gets his first second encore performance of the tour. The house lights went up but the crowd kept yelling and refused to leave so he came on once more for "Born to Run." At 29 songs 6/29 was one of the longest sets of the tour and ran for more than three hours. On 6/30 Bruce played a condensed and confusing set of 25 songs, the shortest show on the tour so far. On 6/29, Bruce dedicated "Real World" to Elliot Murphy, who is in the crowd. On 6/30, Murphy joins Bruce onstage for "Rock Ballad," a song from his 1977 album *Just A Story From America*. Though Murphy has never found the critical or commercial respect he deserves in the U.S., he's a major star in Europe. Bruce brought him up onstage introducing him as a friend from his days playing Greenwich Village. Charlie Hunter, from the Elliot Murphy Information Society, tells us that Murphy was there at Bruce's request. Bruce had contacted Sony in France and asked them to arrange for Murphy to be at the show. Murphy and Bruce rehearsed "Rock Ballad" during the soundcheck before the second show. Reports were that Bruce had a bug the second night and the show was shortened accordingly.

PRESS: Jonathan Takiff in the *Philadelphia Daily News*: "The theme of the night was redemption with music evoking the fiery fever of a flap-rattling tent-revival meeting....He seemed to be downplaying the wordier ballads, perhaps because of the language barrier (truth is, that dark, pensive stuff doesn't work so great in home-court arenas either). Bruce's new group looks a bit stilted, like your generic band for hire, especially in the grimacing, cornball guitar heroics of Shane Fontane."

DAVE'S NOTES: The first night was unbelievable. Bruce looked great, fit, happy, and generally in wonderful form. The band were tight but relaxed and most importantly they were having fun and enjoying themselves, most especially Bruce and Crystal.

RALF'S NOTES: 6/29: Of the first night shows, this is so far the best. But the difference between first night and second night is obvious. Bruce seems to concentrate on the first night's soundcheck on the sound for the arena, (although it must be said that the sound so far has been fair at best), and tries to work out different songs on the second night. 7/30: Bruce seemed in a hurry. He shortened a couple of songs and left out HH and "Badlands," giving the set a different feel.



7/10/92: Bruce to Tommy, "Where didja get those Docs?"



BARCELONA 7/3, 4

**BARCELONA, SPAIN
PLAZA DE TOROS**

7/3 SET: Same as first night in Paris, 6/29, though "Dancing" and "All or Nothin' At All" are not played. The encores again now have "Human Touch" before "Glory Days," an order that was reversed in Paris.

7/4 SET: Same as second night in Paris, 6/30, though Bruce deletes "If I Should Fall," and plays TR instead of "Rock Ballad," and he plays the same encores as 7/3.

TICKETS: This was Bruce's only outdoor show in Europe, in small bullring with a capacity of 16,000, and tickets were more plentiful than in other cities.

NOTES: "The Star Spangled Banner" continues as an intro for *BIUSA*, and on the fourth it is particularly long. The show originally scheduled for 7/2 is changed to 7/4 after reports have Bruce's equipment stuck in the protest on roads in France. For the second time in his career, Bruce ends up performing on July 4 in Europe.

SALVADOR'S NOTES: The second show: During TR, a guy jumped onstage and gave Bruce a Catalan flag and the audience went crazy. "Light of Day" was extra long here as was GD. During GD, Bruce filmed the audience with a video camera. This was a great show, especially the second half, mostly because of the audience. The show ran over three hours and the audience stood for the entire concert.

ANALYSIS: Essentially, after much shifting and changing, Springsteen has developed two standard sets, the "Set A" and "Set B." Though the differences are minor, and the sets still seem to be evolving but certain patterns have developed. The Set A includes "If I Should Fall," and "Badlands." Set B, usually played on second nights, includes "Downbound Train," "Tougher Than the Rest," and "Dancing in the Dark." In general, the first night sets are shorter and most critics and fans have found the second night performances to be more exciting.

At the second show in Barcelona, Bruce played 8 of the 12 songs on the *BIUSA* album, while he only did 5 of the 14 songs on *Human Touch* and 6 of the 10 on *Lucky Town*, the least he's played of the new albums, and the most he has played of *BIUSA*.

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LONDON 7/6, 9, 10, 12, 13

**LONDON, ENGLAND
WEMBLEY ARENA**

7/6 SET: First set is standard Set A. Second set includes "Human Touch," the first time this song is not played in the encore. Second set: LT/Cover Me/Brilliant Disguise/With Every Wish/Souls of the Departed/Human Touch/Bobby Jean/Light of Day//Glory Days/ Working

on the Highway/ Hungry Heart/Thunder Road/ Born to Run/My Beautiful Reward.

TICKETS: Prior to the show scalpers had been having a field day with fans in London, since demand had far outstripped supply. In advance of the show tickets were being advertised for \$200 but at the show itself scalpers were having a field day earning as much as \$350 for a \$40 dollar ticket.

NOTES: For the third time this tour Bruce dons a "Badlands" baseball cap. At the beginning of GD, Bruce gives his guitar to a fan, and dives into the audience. He is passed above the heads of the crowd.

NEIL'S COMMENTS: Bruce and the band were in excellent form. Bruce was obviously enjoying himself. During the introduction to "With Every Wish," he spoke of reading nursery rhymes to Evan and he recited "Humpty Dumpty," "Jack and Jill," and "Wee Willie Winkie."

RALF'S COMMENTS: The audience was the stupidest I ever saw, owing perhaps to the fact that ticket prices were so high only the rich could get in and many of Bruce's fans were unable to go. They were just clapping after the songs and cheering but at no part did they really get into the show or react directly to what was going on. By the end of the show the audience seemed to enjoy themselves at least. Perhaps it takes GD to get them going, at least it was that way in '88. The second best Europe show overall, second only to Frankfurt, but Bruce himself seemed to enjoy this one more than any other.

After the two disappointing records, I was not so sure about this tour. But now, I think he is still as good as he was. Don't try to compare this with anything he has done before; you can't compare what the E Street Band did with anything else. When compared to the other acts touring today, Bruce Springsteen still delivers the best possible live show and remains the best live performer in the world. I talked to 50 people after the second Frankfurt show and everyone felt that



"he can still do it!" There was only one person who wasn't enthusiastic.

ANALYSIS: Bruce played 8 of the 10 songs on *LT* at this show and only 5 from *HT*. This show also marks the first time *TR* is played in the encores. Both "With Every Wish" and "Souls of the Departed" are played for the first time since the opening show in Stockholm.

7/9 SET: Better Days/BIUSA/Local Hero/Dancing in the Dark/Darkness/If I Should Fall/57 Channels/The River/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice/Cover Me/Brilliant Disguise/Tougher Than the Rest/Real Man/With Every Wish/Real World/Light of Day/GD/Working on the Highway/ Bobby Jean/Hungry Heart/TR/BTR/My Beautiful Reward.

SOUNDCHECK: Reported to have included "Soul Driver" and "Prove it All Night."

NOTES: The first show to not include "Human Touch." The encores have changed to include *TR* and *BTR* as a standard part of the medley so fans don't have to worry about yelling until Bruce plays these. *MBR* again ends the concert and sends the crowd out with a ballad. Bruce again is heavily concentrating on *BIUSA* material as this show features 7 of the songs from that album. Between the 6/30 show in Paris and the 7/9 show in London, no new songs had been added to the set. In fact if you don't count the guest appearance on "Rock Ballad," only two new songs were added to the European tour after the fourth show of the tour.

RALF'S COMMENTS: Before "Real Man" Bruce said, "this is a very corny one, I originally

wanted to throw it out of the record." Why didn't he? This was one of the better shows so far but it did lack the excitement of the first night in London.

7/10 SET: Better Days/Local Hero/Lucky Town/Dancing in the Dark/Darkness/If I Should Fall/57 Channels/The River/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice/Cover Me/Brilliant Disguise/With Every Wish/Souls of the Departed/Born in the USA/Real World/Light of Day/Glory Days/Bobby Jean/Hungry Heart/Thunder Road/Born to Run/My Beautiful Reward.

SOUNDCHECK: Reported to have included "Backstreets," played with bongos according to one report, and "Follow That Dream."

NOTES: *BIUSA* moves to the second set for the first time this tour and is played without the "Star Spangled Banner" intro. "Lucky Town" becomes one of the three songs from the album to start the show. "Cover Me" now starts the second set. Dropped are "Human Touch," "Real Man" (played every show since the second date), and "Working on the Highway" (played everywhere else but 6/30). During "Roll of the Dice," someone threw a pair of dice on stage.

7/12 SET: Same as 7/10 except Bruce plays "Big Muddy" instead of "The River."

NOTES: With the exception of the one song change, Bruce has played a nearly identical show, the first time he's come close this tour. At this show Bruce played 9 of the 10 songs from *Lucky Town*.

7/13 SET: Better Days/Local Hero/Lucky Town/Dancing in the Dark/Darkness/If I Should Fall/57 Channels/The River/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice/Prove it All Night/Cover Me/Brilliant Disguise/Tougher Than the Rest/Real Man/TR/Bobby Jean/Light of Day/Human Touch/Glory Days/Working on the Highway/HH/Follow That Dream/Born to Run/My Beautiful Reward.

TICKETS: At the same time the box office was selling tickets at face value, scalpers were getting upwards of \$200 outside the arena. Counterfeit tickets were everywhere in London.

NOTES: This is the first show on the tour where Bruce did not play *BIUSA*, and the first performance for the new version of "Prove It," this time with a guitar solo rather than the traditional sax break. This night, like every night in England, Bruce came out before the show and talked to fans waiting in line for tickets.

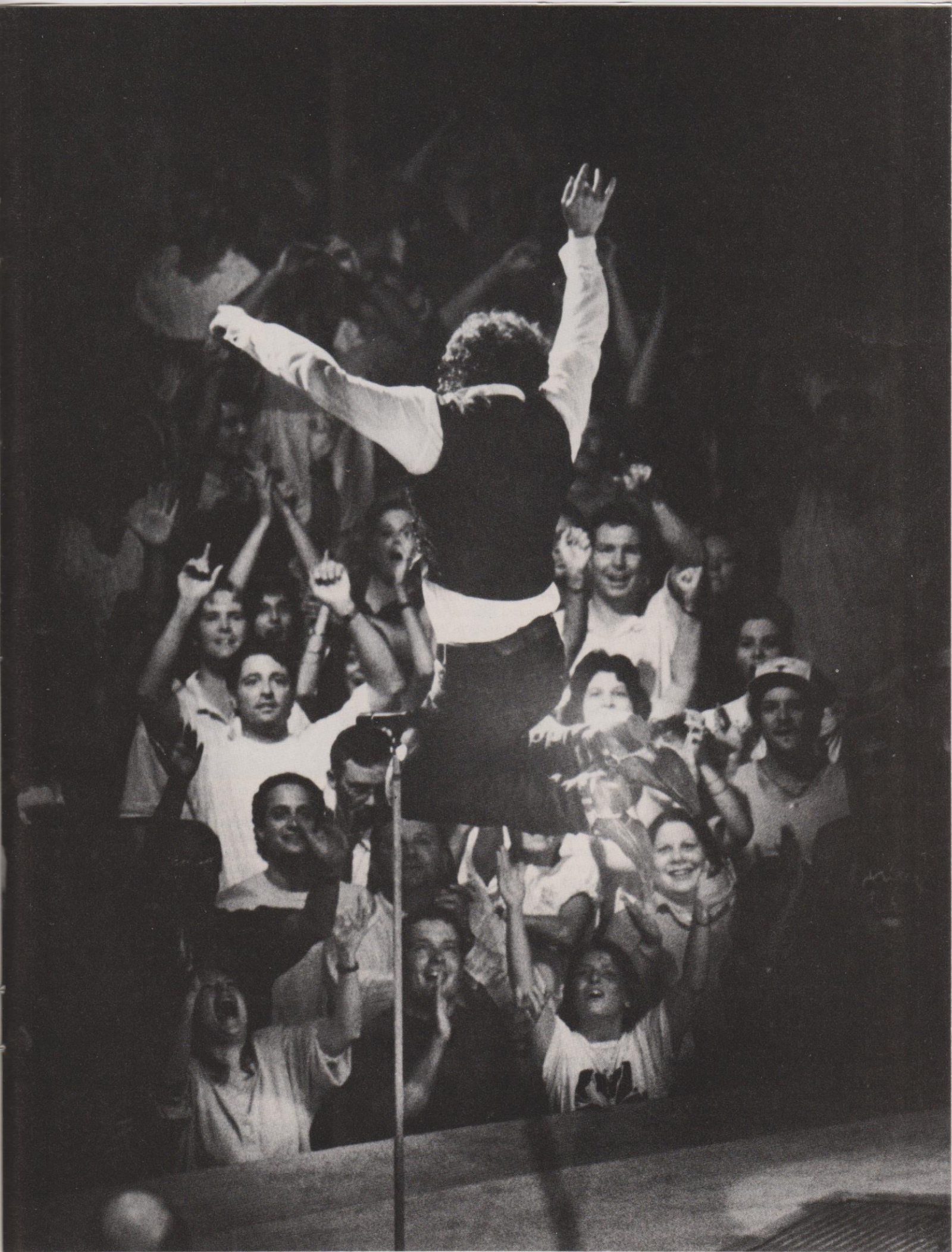
ANALYSIS: After the end of the European leg of the tour, only four songs from the two new records had yet to be performed: "Soul Driver," "Cross My Heart," "Pony Boy," from *HT*; "Book of Dreams" from *LT*.

Perhaps most insightful is to look at the songs Bruce chose to play every night of the European tour, as these songs essentially form the core of the set: Better Days/Local Hero/Darkness/57 Channels/Living Proof/Leap of Faith/Man's Job/Roll of the Dice/Cover Me/Brilliant Disguise/Light of Day/Glory Days/Bobby Jean/My Beautiful Reward. Of these songs, 5 are from *LT*, 3 are from *HT*, and 3 are from *BIUSA*. Add to those core songs the following that only were left out of the set one time: Thunder Road (6/15); My Hometown (6/26); Born in the USA (7/13); Hungry Heart (6/30); If I Should Fall (7/4).

8/4/92: "I learned this at the Joffrey!"



7/10/92: Bruce signs copy of new Stephen King thriller for British fans.



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EAST RUTHERFORD

7/23, 25,
 26, 28, 30,
 31; 8/2, 4,
 6, 7, 10

BRENDAN BYRNE ARENA EAST RUTHERFORD, NJ

7/23 SET: First set same as 7/13. Second set: Prove It All Night/Cover Me/Brilliant Disguise/With Every Wish/Souls/BIUSA/Real World/Light of Day/GD/Working on the Highway/BJ/HH/TR/BTR/MBR

TICKETS: Plenty of tickets were available at the box office the afternoon before the show. As is the case with the other nights at the Meadowlands, the tickets sold at the box office are generally excellent, usually on the side within a section or two of the stage; scattered floor seats were available as well. One hour before show time, you literally could not give tickets away.

NOTES: The outstanding new arrangement for "Dancing in the Dark" is a stark solo electric version, much more brooding than the acoustic performance at the Bridge School Benefit in 1986. Bruce was in good humor throughout the show, encouraging people before "My Hometown" to let out their "hostility" about his move to Los Angeles, saying that he could "take it." During "Glory Days," he makes light of the new albums' disappointing chart positions, asking for a copy of that week's edition of *Billboard* magazine. Segments of the first four songs are shown on MTV and CNN.

DEBBIE'S COMMENTS: I've been a fan for about 13 years but have only had the opportunity to see Bruce three times before opening night in NJ. I went all out for this tour and bought eight tickets for the Cap Centre, then traded tickets through *Backstreets* ticket exchange with a guy from Yonkers for NJ tickets. We worked out a trade and I dropped my paid-for tickets in the mail and hoped that I would get the promised tickets in return. Everyone laughed at my "trust" but lo and behold, the tickets arrived in just a few days.



7/9/92: Bruce to new guitarist: "Hey, I love that solo on 'Sweet Child o' Mine!'"

The day of the show we went to our seats in section 208. We had only been sitting there for two minutes when a guy came up to us and said he was from the band. "Bruce has a special side section that he'd like to fill with his fans and he wants you to have these tickets for done on the floor." We thought it was a prank. He said he had to have our old ticket stubs in order to move us up but we didn't give them to him until we could check with an usher to make sure he was for real. He wasn't kidding! He gave us tickets right on the side of the stage, 15 feet away from Bruce! I sang and danced the entire four hours in a daze and still can't believe it happened. Thanks to Bob Weber for choosing me from section 208 and thanks to Bruce for making this a once in a lifetime experience.

TICKETS: Some fans who bought tickets from scalpers found themselves with seats that weren't as good as advertised. First, there were reports of scattered counterfeit tickets, particularly for opening night. Secondly, some fans who had bought scalped tickets in the front row found that Bruce had ordered an additional row of chairs sent up so that the tickets they have paid so much to scalpers for, were really in the second row. Several fans who were in nose-bleed seats reported that they were picked out of the crowd and moved up into the "new" front row seats.

PRESS: Reviews of the first U.S. show were mixed, though most of the NY/NJ press was positive. Matty Karas in the *Asbury Park Press* wrote: "The real change Bruce seemed to be talking about was a philosophic one; instead of anthems for guys beaten down by the system, he now comes to sing anthems for guys who are fighting back. Once he sang loud, thumping rock 'n' roll anthems of despair, of driving down lonesome roads with nothing but hope for fuel. Thursday, Bruce sang relatively quiet contemplative, mid-tempo ballads about love and life and war that suggested there's reason to believe he didn't burn up all that hope after all....The band was a fine, if characterless, one. But it was saddled with an arrangement formula that quickly got tiresome....and not given enough rein over the songs from Springsteen's back catalog. On the terribly familiar "BIUSA," Alford was asked to duplicate Max Weinberg's chaotic ending drum jam, which

sounded out of place because the song has been slowed down, thinned out and just plain pale next to memories of Springsteen in 1984."

Many reviewers took the opportunity to review the new band, almost every review mentioned the E Streeters. Steve Morse, wrote in the *Boston Globe*: "The night would prove a triumph, but this was not quite the same as past, supremely confident Springsteen shows. He wavered at times, especially in the first set, making this feel very much like a new start, even though he's just played a month in Europe....Springsteen has so much eclectic material at this point in his career that it appears hard for him to pace shows as easily as in the past....Springsteen's new band didn't have the overall power of his longtime E Street Band (sorry, but let's not kid anyone about that)."

Certainly the most negative review came from Peter Howell, of the *Toronto Star*: "What we were witnessing was the fall of a pop culture icon. There were all sorts of things wrong with the show, among them a boring stage, terrible sound, a multi-colored light show best suited to a disco and five-member soul choir that was so far back in the mix it might have been five mimes. But Bruce's biggest problem is that, for the first time in 20 years, he's on tour without the E Street Band. Springsteen's current band is a sort of rent-a-group of no-name performers whom he barely knows....The pacing was terrible with the band racing the crowd's pulse one minute and putting it to sleep the next. And a talky, awkward Bruce made it worse, making repeated references to age....and belaboring intros to songs....In many ways the show was like watching a Shakespearean tragedy, because Bruce tried so very, very hard to deny what was painfully obvious to the many in the audience: His glory days as one of the world's best performers are now behind him....There's nothing wrong with Springsteen that the return of the E Street Band, or a group of equal ability, and some hot new songs wouldn't cure."

Jay Lustig in the *Newark Star-Ledger* liked the new band and wrote: "Fears that Bruce has lost his passion for performing, or that the new band wouldn't rise to the E Street Band's standards, proved to be baseless. The evening was full of unexpected delights....In every way it



7/31/92: Forget "Where's Waldo?," the new game is find the Boss in the crowd.

was a classic Springsteen concert, stirring up memories of the days when people used to follow the charismatic New Jerseyean all over the East Coast, reluctant to miss a single show....The show was as absolute a success as anyone could have hoped for."

As expected, the *New York Times* weighed in with a review that was long on analysis of the themes and purposes behind the songs. Jon Pareles writes: "Aging gracefully may be the hardest feat in rock but Mr. Springsteen stands a chance of doing just that....Mr. Springsteen remains one of rock's most appealing performers, filling songs with the physicality of both his husky voice and his hard-working body language, mixing what looks like sincerity with exuberant schtick....Mr. Springsteen has come the long way around to rediscover one of rock's bedrock messages; that secular love can offer transcendence....Mr. Springsteen describes hopelessness in more detail than early rockers did and he warns that romance can have its ups and downs, yet as he turns inward celebrating the sanctuary of wife and family, Mr. Springsteen still can't find anything better than love."

Most reviewers wrote about the opening night's show but the few pieces that followed up on the remaining shows in the NJ stand were more positive and upbeat.

7/25 SET: First set same as 7/23 except "Dancing in the Dark" is not performed; "Open All Night" is played after "Darkness" and "Badlands" is performed after "57 Channels." Second set: All or Nothin' at All/Ninety-Nine and a Half/Real Man/Cover Me/Brilliant Disguise/Tougher Than the Rest/Souls/BIUSA/Light of Day//Encore: same as 7/23

NOTES: "Open All Night" makes its first appearance since Melbourne, Australia, 4/4/85. The song's new arrangement is electric/acoustic, beginning with Bruce and Shane playing electric guitars; the band kicks in after Bruce laments over the Howard Johnson's being replaced by a Bob's Big Boy, among other things; he is clearly pleased with the performance afterward. "Ninety-Nine and Half (Won't Do)" debuts in second set, with the background vocalists coming down front. A smoldering, soulful ballad and the first cover tune performed on the tour (it's a Wilson Pick-

ett tune, covered by CCR on their first album), this song seems to be a natural choice for Springsteen to perform with the new band. His delivery is part storytelling, part singing. The vocalists really shine on this number, lending a rich gospel feeling to the song; the song begins, in fact, with Bobby King singing the chorus. This song allows Bruce to intersperse plenty of self-deprecating humor.

SOUNDHECK: Includes "Club Soul City," numerous takes of "Open All Night," "Candy's Room," "Pony Boy," and "All the Way Home." A well-placed source said that Bruce has the band run through two entirely new songs at each afternoon's soundcheck.

7/26 SET: Better Days/Local Hero/ Lucky Town/Darkness/Dancing/If I Should Fall/57 Channels/Badlands/The River/Living Proof/My Hometown/Leap of Faith/ Man's Job/Roll of the Dice/Prove It All Night/Cover Me/Brilliant Disguise/I Wish I Were Blind/Souls/BIUSA/Light of Day//HT/GD/Working/BJ/HH/TR/BTR/Jersey Girl

NOTES: "Prove It All Night" played with more confidence than 7/23. Bruce continues his

nightly ritual of being passed over the first several rows during "Leap of Faith." Bruce's family is in attendance, sitting just off the floor to his right. He calls his mom up to dance during "Working on the Highway" and dedicates "Jersey Girl" to all the women in his family. This is the first show of the tour that does not end with "My Beautiful Reward."

TICKETS: Once again, there are more tickets than takers, leaving the scalpers outside with plenty of seats. Tickets were sold at the box office that afternoon.

7/28 SET: First set same as 7/23 except "Big Muddy" is played in place of "The River" and "Trapped" is played after "57 Channels." Second set same as 7/26. Encore: HT/GD/Darlington County/BJ/HH/ TR/BTR/MBR

NOTES: The inclusion of "Darlington County" surprises even the band. Only Bruce seems to know where the song is going, suggesting that the band hadn't really rehearsed it.

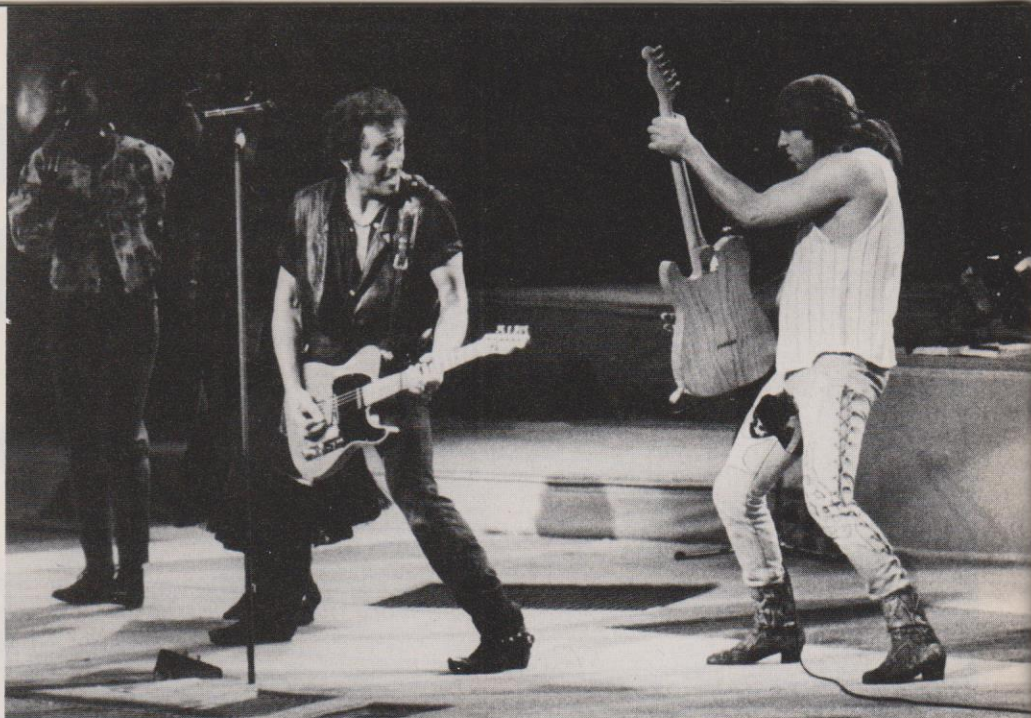
7/30 SET: First set same as 7/28, but "Open All Night" replaces "Dancing in the Dark" and "Fourth of July, Asbury Park (Sandy)" is played instead of "If I Should Fall Behind." "Big Muddy" is not played. Second set: Opens with "Gloria's Eyes" in place of "Prove It All Night" and "All the Way Home" is premiered after "Brilliant Disguise." Encore: Same as 7/28 but "Bobby Jean" is not played; "Follow That Dream" is played in place of "My Beautiful Reward."

NOTES: "Sandy" was last performed 8/7/81, Landover, MD. It is now played with just Bruce and Roy. Before the song, Bruce asks how many people had been to previous shows, indicating a desire to continue to shake things up, set-wise. Introducing "All the Way Home," Bruce tells of a conversation he had with Little Steven that resulted in Bruce's contributing the song to Southside Johnny's *Better Days* album; he dedicates the song to Southside. "Follow That Dream," while melodically the same as its 1984 tour counterpart, is performed at first with just Bruce and Roy, and the band and the background singers join in before the third verse.

7/31 SET: Better Days/Local Hero/Lucky Town/Atlantic City/Spirit in the Night/57 Channels/Badlands/Trapped/The River/Living Proof/Pony Boy/My Hometown/Leap of Faith/Man's Job/Roll of the Dice/Downbound Train/Cover Me/Brilliant Disguise/I'm on Fire/Cross My Heart/Souls/BIUSA/Light of Day// Prove It All Night/GD/Darlington/HH/TR/ BTR/Jersey Girl

NOTES: Bruce introduces the new version of "Spirit in the Night" saying it was a song he wrote when he "was but a lad." He plays acoustic guitar and the background singers fill in the usual vocal parts. "Spirit" was last played 9/25/84, Buffalo, NY. "Cross My Heart" features the band joining in after the first verse; Bruce and Shane play a fiery duet later in the song, with Crystal providing a steady acoustic rhythm guitar part. "Pony Boy" is played for the first time. After this show, "Soul Driver" remains the only song from *Human Touch* yet to be played. This is the first time that "Prove It All Night" appears in the encore.

SOUNDHECK: Includes "Stand on It" and at least four versions of "Backstreets," each played in a different arrangement.



8/10/92: Little Steven joins the show on "lace-up your trousers" night.

8/2 SET: Same as 7/31 except "Darkness" replaces "Atlantic City" and "Big Muddy" is played instead of "The River"; "Pony Boy" is not played. Second set: Same as 7/31 except "Prove It All Night" replaces "Downbound Train" and "Book of Dreams" is premiered in place of "Cross My Heart." Encore: HT/GD/Darlington/HH/TR/BTR/MBR/Jersey Girl

NOTES: "Book of Dreams," the last song from *Lucky Town* to be played, features a great guitar part played by Shane. Again, the background singers add a dimension to this song unique to the show; it's also played a bit more slowly than the album version.

8/4 SET: "Red-Headed Woman" opens the show in a slightly re-arranged acoustic arrangement. Otherwise, first set is the same as 8/2, except "Growin' Up" replaces "Spirit in the Night" and "Pony Boy" is played before "My Hometown"; "Big Muddy" is not performed. Second set same as 8/2 except "Because the Night" makes its first 1992 tour appearance, replacing "Prove It All Night." Encore: Same as 7/31.

NOTES: "Red-Headed Woman" makes only its third appearance, having been played previously only at the Christic Institute Benefit Concerts. "Growin' Up," played acoustically with just Bruce and Roy, is dedicated to Vini "Mad Dog" Lopez, in attendance. Bruce adds a verse to "Pony Boy" for daughter Jessica Rae. "Because the Night" was last performed 8/2/88, Madrid, Spain. This is the first show of the tour that opens with something other than "Better Days."

8/6 SET: Local Hero/Better Days/ LT/ Darkness/Growin' Up/Spirit in the Night/57 Channels/Badlands/Living Proof/The River/ Trapped/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Because the Night/Cover Me/Brilliant Disguise/Human Touch/Souls/BIUSA/Light of Day//GD/Working/HH/Leap of Faith/TR/BTR/Jersey Girl/BJ

NOTES: Show opens on consecutive nights with songs other than "Better Days." Video for "Leap of Faith" is filmed, thus the two performances. This marks one of the very few times a

song is performed twice in the course of a show ("Thunder Road" was played a second time on 10/3/80 with Bob Seger and "Dancing in the Dark" was played twice on 6/29/84 to accommodate filming for the video). Filming resumes during "Light of Day," capturing most of the encore. Bruce offers "Bobby Jean" as a bonus for those in attendance who helped make the video.

"Human Touch" appears in the second set and is dedicated to drummer Jeff Porcaro, who died the previous day from a heart attack brought on by apparent pesticide poisoning.

BERNIE'S COMMENTS: "Local Hero" was a great show opener because that's what he is. It was surprising that he didn't jump in the crowd during the second performance of "Leap of Faith."

8/7 SET: Better Days/Local Hero/LT/ Darkness/For You/Growin' Up/57 Channels/ Badlands/Trapped/The River/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Because the Night/Cover Me/Brilliant Disguise/Racing in the Street/Souls/BIUSA/ Light of Day//All the Way Home/GD/Darlington/HH/TR/BTR/MBR/BJ/Working

NOTES: This show includes the tour premieres of "For You," last performed on 9/11/81, Chicago, IL, and "Racing in the Street," last played 7/7/85, Leeds, England. Southside Johnny duets with Bruce on "All the Way Home," marking the first guest appearance of the U.S. tour. The crowd seemed particularly enthused with Southside's harmonica playing. During "Glory Days," Bruce brings a number of people up on stage to dance.

Bruce plays 31 songs. Time elapsed is about the same, however, due to fewer and shorter stories between songs. Bruce adds "Working on the Highway" at the end, commenting, "Ah, shit, it is Friday night!" "Working" concludes the encore, joining "My Beautiful Reward," "Jersey Girl," and "Follow That Dream" as show closers.

BERNIE'S COMMENTS: Truly amazing! Every time Bruce reaches a point where he has to impress you, he does. The highlights were

"For You," which I had never heard him perform before, and "All the Way Home," which was fabulous.

8/10 SET: Sherry Darling/Better Days/Local Hero/LT/Atlantic City/Darkness/Spirit in the Night/57 Channels/Trapped/Badlands/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/I'm on Fire/Human Touch/Souls/BIUSA/Light of Day//GD/Darlington/HH/TR/BTR/Sandy/Rosalita/Jersey Girl/Working

NOTES: 32 songs are performed. The show lasts nearly four hours (with the intermission), not letting out until 12:20 am. "Sherry Darling," performed by Bruce on acoustic guitar with Roy joining toward the end, makes its first appearance since 9/1/85, East Rutherford, NJ. Both "Atlantic City" and "Darkness" are performed, one of only a few concerts to include the two (one has usually substituted for the other). "Sandy" is performed with the band. "Rosalita" had not been played since 5/13/88, Indianapolis, IN. It had been rehearsed over several days during the soundcheck. Crystal plays saxophone throughout. Bruce dedicates "Born to Run" to the band, telling of their learning so many songs in a short period of time. At the end of "Hungry Heart," Bruce bestows the ultimate benediction on the band: "By the power vested in me, I declare you all honorary New Jerseyans!" Little Steven performs on the first two songs of the encore, playing guitar and singing.

SOUNDCHECK: "Rosalita" and "Sandy" are both rehearsed.

TIM'S COMMENT: An incredible show. It proves that Bruce can still do it—if not every night, then every once in a while.

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WORCESTER 8/13, 14

THE CENTRUM WORCESTER, MA

8/13 SET: Red-Headed Woman/Better Days/Local Hero/LT/Darkness/Spirit in the Night/57 Channels/Trapped/Badlands/Living Proof/If I Should Fall/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Because the Night/Cover Me/Human Touch/All the Way Home/Book of Dreams/Souls/BIUSA/Real World/Light of Day//Brilliant Disguise/GD/Darlington/HH/TR/BTR/MBR/Working

PRESS: Bruce spoke again to reporters after the soundcheck. His comments as they appeared in the *Boston Globe*: "We just played New Jersey for 11 nights and I was pulling out everything I could. There's a basic structure to the set, but I want enough room in it so it doesn't get embalmed. I want to keep it exciting for the musicians and myself.

"I'm choosing whatever feels right. I want to recontextualize the old songs with the new material. And I'm pulling a lot from *Darkness* because it fits in well at the moment, especially with the mood of the country."

NOTES: "If I Should Fall Behind" returns to the set, having been shelved after 7/28. Patti did not appear on "Human Touch," marking the first time Bruce plays the song without her. Bruce included "All the Way Home" at the request of a fan. "Real World" was last performed 7/23. "Brilliant Disguise" appears in the encore for the first time. Bruce asks Boston radio station WBCN-FM for a tape of "Viva Las Vegas" and performs it during soundcheck and then again backstage during the intermission.

SOUNDCHECK: Included "Part Man, Part Monkey" and "Viva Las Vegas."

8/14 SET: Sherry Darling/Better Days/Local Hero/LT/Atlantic City/Darkness/Growin' Up/57 Channels/Trapped/Badlands/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Cover Me/Brilliant Disguise/Human Touch/Souls/BIUSA/Light of Day//GD/Darlington/HH/TR/BTR/Follow That Dream/BJ/Working

NOTES: Bruce plays "Follow That Dream" "for Elvis, 15 years gone."

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AUBURN HILLS 8/17, 18

THE PALACE AUBURN HILLS, MI

8/17 SET: First set same as 8/13, except "Dancing in the Dark" is played after "Darkness on the Edge of Town." Second set: Prove It All Night/Cover Me/Brilliant Disguise/I'm on Fire/Souls/BIUSA/Light of Day//GD/Darlington/HH/TR/BTR/MBR/Working

NOTES: During "Glory Days," Bruce continued with his humorous reaction to the chart positions of the new albums, even making light of his prediction at *The Dress Rehearsal*. "But now they tell me there are still tickets available for tomorrow night's show. That hurts. So, in order to sell the tickets, I'm gonna wrestle a grizzly bear!" A crew member then comes out in a bear suit for a mock wrestling match. Of course, Bruce won.

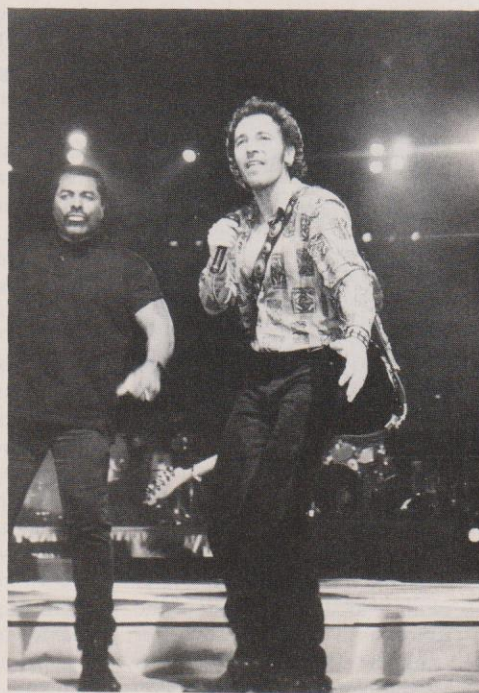
SOUNDCHECK: Included "Better Days," "Lucky Town," and "Across the Borderline."

8/18 SET: Better Days/Local Hero/LT/Atlantic City/Darkness/Growin' Up/57 Channels/Badlands/Trapped/The River/Living Proof/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Because the Night/Cover Me/Brilliant Disguise/Human Touch/Souls/BIUSA/Light of Day//Sandy/GD/BJ/HH/TR/BTR/Fol-

low That Dream/Ramblin' Gambling Man/Working/Darlington

NOTES: Bruce asks the audience how many of them were there the first night and adds "Atlantic City" after a positive response. After "Follow That Dream," Bruce says that he "couldn't leave without doing some Michigan music," playing Bob Seger's "Ramblin' Gambling Man."

BRUCE TRAMPS THANKS: Our tour reports are the result of help from many fans from around the world. Please help keep us informed on the rest of the tour by sending us your comments on the shows, set lists, soundcheck and ticket reports, and press clippings. Special thanks to the following *Backstreets* subscribers who sent clippings, reports, stubs, photos, and love letters: Johan Bjernick, Lars Petersson, Janne Wateus, Bosse Nerbe, Badlands, Dave Percival, Robert Jonsson, Florian Spintler, Thorill Mathiassen, Jim Ragsdale, Eason Jordon, Lynn Mikulsky, Neil Manthorpe, Patrick Axelsson, Karsten Andersen, Brad Kaplus, Ivar Noer, Johannes Schuh, Salvador Trepat, Barry Brooks, Lynn Mikulsky, Joni-Jean Marchio, Sam Favate, Jr., Marilyn Laverity, Tim Devin, Carla Sacks, Luciano Gardini, *Follow That Dream*, Jerry Floyd, Neil Green, Ralf Dissman, *Rockin' Days*, Virginia Tixi, Josh Jacobson, Bill Irwin, Bernie Ranellone, Marty Venturo, Debbie Mayer, Kevin Jessop, and the many, many others too numerous to name but who deserve your heartfelt thanks for their efforts.



7/9/92: On "Roll of the Dice," "Bobby, isn't that the NJ Gambling Commission guy?"

ON COLLECT ING

By Jeff McDermott
and Lynn Elder

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnist solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs — our word of advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being awful, and ten being quality generally found in legitimate releases.



•Ultra Rare Trax Vol. 1

(Flamingo Records)

Packaging: 6

Sound Quality: 6

Performance: 8

This 64-minute disc starts with a good quality take of the unreleased "Wild Kisses," setting the tone for the various studio outtakes presented here. Highlights include a couple takes of "The Way," Bruce teaching Greg Kihn how to play "Rendezvous," and an early version of "The Ties That Bind." Although studio versions of "Backstreets" and "Jungleland" are included, notable for the presence of the string arrangements not found on the

released tracks, the sound quality takes a substantial dip.

Packaging here consists of a couple dark photos and brief liner notes outlining each song. *Ultra Rare Trax* is interesting for the serious collector, but there isn't much new material included.

•Down in Hollywood

(Great Dane Records)

Packaging: 8

Sound Quality: 8

Performance: 8

•The Boss is Back

(Kiss the Stone Records)

Packaging: 7

Sound Quality: 9

Performance: 8

•Kick Off

(Red Phantom Records)

Packaging: 5

Sound Quality: 9

Performance: 8

The first three discs from Bruce's June 5, 1992 "Dress Rehearsal" radio performance were available in Europe just three short weeks later. Each contains the entire broadcast in excellent sound quality, with *Kick Off* and *The Boss is Back* boasting just the slightest bit more clarity and dynamics than Great Dane's *Down in Hollywood*. Only a direct comparison reveals any difference; any of these three titles would please fans.

The real difference between the titles revolves around packaging. As this was the first show of the tour, new live photos of Springsteen weren't available, so the manufacturers had to use existing images. *Down in Hollywood* gets the highest rating here for its use of a contemporary promotional photo of Bruce, blended into a colorful cover, with *Darkness*-style type on the cover. It is also the only disc of the three to list the names of the band members, including the new back-up singers. Though the discs are the standard Great Dane design (it's the only of the three to include song titles on the discs themselves), *Down in Hollywood* seems to have the most appropriate packaging, despite the absence of a booklet.

A close second is KTS's *The Boss is Back*. It uses a *Tunnel* tour live photo on both the cover

and its attractive picture CDs. The set (along with *Kick Off*) is housed in a new style slimline double jewel box that holds two CDs in the same space as a standard single jewel box. The *Boss is Back* adds a booklet, but one of little consequence, as it contains only a non-Bruce photo and ads for other CDs. Still, it's a good looking piece even if it isn't quite up-to-date.



Some may find *Kick Off*'s cover art appealing, as it matches the typographic design of *Human Touch* around a reasonable live photo. Apart from using the same type on the discs, the packaging is a let-down. Band members' names and dates are listed incorrectly, and there are a number of heinous typos in the songs' titles on the back cover. What ruins this set is the addition of two "bonus" tracks. Normally, such material would be beneficial, but by tacking on two songs from the overbooted Pas-saic '78 radio broadcast on the end of disc two, the mood of the predominant material is interrupted. The two sources have virtually nothing in common, and as any fan is sure to have the songs already, their inclusion is only an annoyingly poor decision.

•Roses and Broken Hearts

(Great Dane Records)

Packaging: 9

Sound Quality: 8

Performance: 10

The May 3, 1988 show at the Shoreline Amphitheater in Mountain View, California, was perhaps the best show on the US leg of the *Tunnel of Love* tour, and one of the few that included any surprises in the set list. Great Dane has done this show well on all levels, starting with the title and its corresponding cover photo, a beautiful color shot of a smiling Bruce holding

a bouquet of roses. With the addition of simple and appropriate type, *Roses and Broken Hearts* becomes one of the best bootleg covers ever. The back cover features a brilliant, moody color photo of Asbury Park's Palace Amusements, adding further to the already excellent design. Other color photos of the tour, plus song titles and band credits appear inside the booklet.

Great Dane also deserves praise for appropriate breakdown of the show over the set's three discs. Disc one (a whopping 75:59) contains the entire first set; disc two (68:37) the second set, and disc three (64:16) the ten song encore. Why didn't someone think of this sooner?

Mastered from a soundboard tape, the sound matches the standard set by the impressive packaging. Audiophiles will find the recording a trifle thin and more compressed than the best boards, but it remains the only soundboard document of the tour. As two songs and part of a third are missing from the tape in circulation, the hole was filled by an excellent audience source with no real drop-off in quality.



With 33 songs, *Roses and Broken Hearts* offers all the *Tunnel* standards ("Tunnel of Love" into "Be True," "Ain't Got You" into "She's the One") and essentials ("I'm a Coward," "Part Man, Part Monkey," "Light of Day") in excellent quality. Add the amazing one-off revival of "Little Latin Lupe Lu" (last performed in 1977) followed by "Twist and Shout," and it's easy to see why this show was considered one of the best.

Great Dane has produced a title or two that may sound slightly better, but in terms of overall presentation, this title easily ranks among their best. 🍷

CLASSIFIEDS

PERSONALS

SEARCHING FOR MY JERSEY GIRL. SHOW A LITTLE faith! Write to Christian Eichhorn, Brauereiweg 3 w-2150 Buxtehude, Germany (Wie waren die beiden letzten shows in London?)

HEY RICHARD P. IN OTTAWA. I'VE MOVED TO Winnipeg. Give me a shout at (204) 284-3645. Greg.

KIMBERLY: YOUR BREASTS ARE THE ALTAR! I'D drive all night. I love you with all the madness in my soul. Seth.

19 YEAR OLD BRUCE TRAMP SEEKING PENPALS. Write to Rosemary Perre, 93 Mark Rd., Rossmore 2171 Sydney, Australia.

EVER BEEN SCALPED? IF YOU'RE A BRUCE FAN, you probably have. Writer Holly Cara is currently preparing an investigative report on ticket scalping laws and practices around the United States. If you have an interesting story to tell about scalping, write in as much detail as possible to Holly Cara, c/o VOA, PO Box 826, Red Bank, NJ 07701.

BRUCE: WANT TO PLAY AT MY WEDDING? THAT'S right! On June 19, 1993, I'll be getting married to the love of my life. So, I was wondering if you'd be willing to play at my wedding? We'll let you and the band eat and drink for FREE! If interested, call (203) 934-3569 or write Mitchell A.S. Hallock, 95 Fairfax Street, West Haven, CT 06516.

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BRUCE TAPES TO TRADE '70-'92. ALSO, U2, TOM Petty, Lou Reed in Germany '92 (DAT master) as well as Bruce on LP and CD (singles, picture CDs, etc.). Frank Trostdorf, Nachmittagsweg 6/W-3 Hannover 72 Germany.

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TAPES WANTED OF NJ SHOWS: 7/23, 7/31, 8/7, 8/10. K. Mendoza, 91 Carlton Club Drive, Piscataway, NJ 08854. Please send lists.

1992 TOUR BRUCE TAPES WANTED FOR TRADE only. I have 1970-89 tour tapes. New and upgraded collection. Years of hard work. Also, have rare Bruce video. Trade only. Please send list to: Bruce, PO Box 93, Holmdel, NJ 07730.

SPRINGSTEEN AUDIO AND VIDEO TAPES TO TRADE. Send large envelope stamped with 98 cents postage. Greg Lausch, 44 Eastford Ct., Baltimore, MD 21234.

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CONTINUED

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service and tickets, his concert last night grossed just under one million dollars and that was only one of eleven this tour at the Meadowlands.

But if you can take the Boss out of Freehold, you still can't take the town out of the Bruce. Last night he sang several songs that you could say were about his hometown, but the one that seemed the freshest was "Local Hero," off the *Lucky Town* album. The song tells the story of Springsteen driving through his "hometown" killing time, only to see a local store selling a velvet painting of him, stuck between a Doberman and Bruce Lee. When Springsteen asks who the guy in the painting is, the clerk says it's a "local hero, he used to live here for a while."

The song is almost too specific to be fiction (how could someone come up with the Doberman and Bruce Lee image without actually seeing it?). Springsteen shed a little light on it during his Meadowlands stand with a few introductions. "I was driving down Route 537

heading south," he said one night. "Past Federici's Pizza, past the old J.J. Newberry when it was."

Route 537 is Main Street through Freehold and walking down it today you still see the vacant shops and whitewashed windows that have been there for decades. It's hard to imagine how the stores still here survive since the number of vacancies serves to remind everyone that things and people do fail, that there are losers in this world. Most are second-hand stores, but even as second hand stores they look beaten: Many have the appearance that the business went broke five years ago and they've stuck around to sell the remaining stock. There are storefronts displaying greeting cards and plumbing supplies in the same sparse window.

There's also Federici's Pizza, one of the few successful businesses in downtown Freehold (and though they are probably only a distant relation to Danny, they still make a great cheese pizza). And then there's Miller's Pharmacy which is on the site of

the old J.J. Newberry's.

This is my guess as to the actual store Springsteen is talking about in "Local Hero," since most of the other second-hand shops are so forlorn you can't imagine them having three of anything, even velvet paintings. Up until a year ago, Miller's Pharmacy was the J.J. Newberry's and it was the sort of store that had velvet paintings on the wall. They must have sold the Doberman when they went out of business however, and Bruce Lee always was hot. It would not be beyond the imagination of anyone who saw Springsteen's meteoric rise in the mid-'80s to conceive of someone painting a velvet painting of him, probably wearing some stupid bandanna.

In the Miller's Pharmacy window there were greeting cards and Far Side mugs on display but also t-shirts that said "Save Freehold, My Hometown." The shirts were left over from the struggle of local workers to force 3M to keep their Freehold plant open. Springsteen gave the rights to the song's title (and a

small donation) to the group but even a hit song couldn't stop this mill from "re-tooling" and some workers from losing their jobs. And in Freehold, losing your job is not something that's easy to bounce back from.

When Springsteen was recently asked whether one of his albums was a reflection of his own life, he shrugged and told the interviewer not to make too much of the connection between the art and the artist. But despite that warning, Bruce Springsteen continues to be a writer who finds his best work in his own past, and much of that is in the images and ghosts you can find in the town of Freehold. And though "Local Hero" joking mocks fans who wish to deposit hero status on him in the first place, at the end of the song on the first night of the Meadowlands show, he smiled at the crowd and said, "At your service." It may have been the truest words he spoke all night, and somewhere out there you could imagine Ducky Slattery with a big smile on his face. "You wanna buy a duck kid?"

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